

GREEK ART

FROM PREHISTORIC TO CLASSICAL

A RESOURCE FOR EDUCATORS

THE METROPOLITAN MUSEUM OF ART

by Michael Norris

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Production by Masha Turchinsky
Edited by Philomena Mariani and Alexandra Bonfante-Warren

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Mike Norris

FOREWORD TO TEACHERS

The Metropolitan Museum of Art is very pleased to provide you with some of our newest educational materials, *Greek Art from Prehistoric to Classical: A Resource for Educators*. These lesson plans, slides, posters, texts, and other materials provide many tools and approaches for creative use in your classroom and have been greatly improved by your colleagues' ideas and suggestions. These materials have also been adapted for use on the Museum's Internet site, **www.metmuseum.org**, where teachers will already find much educational material.

Michael Norris, Associate Museum Educator at the Metropolitan, has assembled this resource with the assistance of Museum colleagues, particularly Carlos Picón, Joan Mertens, Elizabeth Milleker, Seán Hemingway, and Christopher Lightfoot in the Department of Greek and Roman Art. We thank them for their support. *Greek Art from Prehistoric to Classical: A Resource for Educators* is made possible by a generous grant from Mr. and Mrs. Frederick P. Rose, whose vision of excellence is transforming education in New York.

Philippe de Montebello
Director

Kent Lydecker
Associate Director for Education

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HOW TO USE THESE MATERIALS

This resource is designed to introduce the Greek art galleries to teachers and their students, and to provide them with a general understanding of ancient Greek culture. The range of materials included here gives the teacher greater flexibility in engaging students of any age with the art of ancient Greece.

Context for the Museum's collection of Greek art is provided in the following: a **Map of the Ancient Greek World**; a section entitled **Key Aspects of Fifth-Century Greek Life**; an overview of **Greek Art** from ca. 4500 B.C. through the fourth century B.C.; a section entitled **Artists and Materials**; and a **Timeline** that focuses on major Greek historical and cultural achievements of the fifth millennium through the fourth century B.C. Since so many Greek works of art in The Metropolitan Museum of Art relate to Athens, a brief history of that city-state is also included. Readers who skim these sections first will acquire rich associations to bring to the rest of the materials.

Twenty slides and one poster illustrate a cross section of objects in the Museum's collection. Teachers may want to show all of the slides as a chronological synopsis of ancient Greek art, or they may prefer to present only some of them within a thematic framework, a few ideas for which are listed below. Students always find that a subsequent trip to the Museum to see the actual works is a rewarding experience.

Each slide description provides information on the individual work of art and includes a section entitled **Questioning**, which applies to most students in the classroom or galleries. Sometimes sections called **Activity** and **Discussion** appear as well. The **Activity** sequence offers techniques that shed light on a specific work of art for use in the classroom or galleries. The **Discussion** segment is a conceptual exercise based on quotations from ancient authors and modern scholars; it is intended for older, especially high school, students in the classroom.

For further classroom preparation before a visit to the Museum, this resource also includes four **Class Activities** and three additional, more formal **Lesson Plans**.

For visits to the Museum, you may wish to use the information in the section entitled “**Hunts**” **Inside the Museum**. These explorations of the Greek art galleries and other collections in the Museum introduce the students to works of art associated with the Trojan War, Homer’s *Odyssey*, Greek heroes such as Perseus, Herakles, and Theseus, other Greek myths and legends, and Greek historical subjects.

A section titled **The Greek Alphabet** helps students sound out inscriptions that are still visible on many works of art in the Greek art galleries. (The English translation of the ancient Greek text is provided on most labels.) *A note on spelling:* whenever possible, the Greek form of names (e.g., Patroklos) and terms (e.g., kithara) has been used here, unless their English form is so common that it might be confusing to do so (e.g., Athens).

Finally, an annotated bibliography, videography, and list of Web resources will help you gather the additional information you may need to make your class’ exploration of the Greek art galleries a stimulating adventure in learning.

BENEFITS TO STUDENTS STUDYING ANCIENT GREEK ART

- Students will encounter significant and beautiful, even inspirational, works of Greek art and will be able to assemble a repertoire of visual references that will serve them well when they study the art of later periods, such as the Middle Ages and Renaissance, that were influenced by Classical art. In fact, resonances of ancient Greek culture survive even in modern society.
- Students will strengthen their critical thinking. Through close analysis and inquiry, they will arrive at their own conclusions regarding the importance of works of art.

- By encountering the layers of problem solving inherent in these works, students will explore various analytical possibilities.
- As students consider the broader contexts of art, such as historical events, philosophical movements, and literature, they will gain new insights into the creation of specific works of art.
- Students will strengthen and refine their research skills by close examination of the actual works of art.

THEMES

Animals: *slides 7, 14*

Death: *slides 2, 3, 6, 7, 14, 20*

Deities and myths: *slides 9, 11, 13, 15, 17, 18*

The female form: *slides 4-6, 11, 14, 15, 17, 18, 20*

The male form: *slides 1-3, 5, 6, 8-11, 13, 16, 19*

Music: *slides 1, 10*

Sports: *slides 8, 16, 18*

Warfare: *slides 9, 13, 15, 18, 19*

MATERIALS

Bronze: *slide 12*

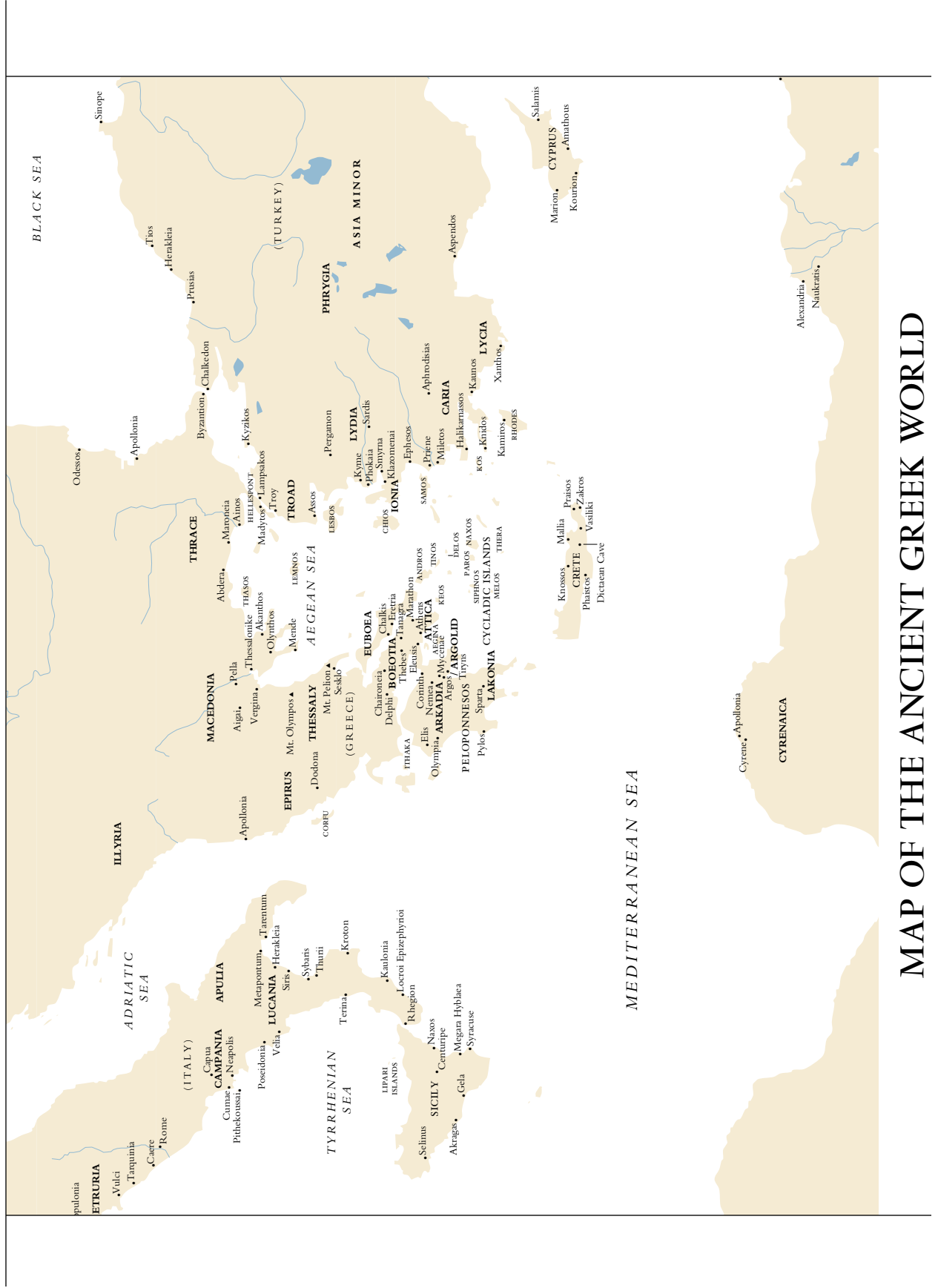
Ceramics: *slides 2, 4, 5, 8-11, 18*

Gold: *slide 19*

Sculpture

Freestanding: *slides 1, 3, 7, 13, 15, 16, 20*

Relief: *slides 6, 14, 17, 19*



MAP OF THE ANCIENT GREEK WORLD

A BRIEF HISTORY OF ATHENS FROM THE SIXTH TO THE FOURTH CENTURIES B.C.

During the sixth century B.C., Attica and its principal city, Athens, became one of the wealthiest city-states of mainland Greece and a leader in artistic achievement. Early in the century, the lawgiver Solon laid the foundation for this development with reforms that canceled crippling personal debts, dismantled an oppressive law code, and based political participation on ownership of property rather than birthright. His measures stimulated the local economy, and foreign craftsmen were invited to live and work in Athens. One way we can trace the success of these initiatives is by studying Attic black-figure pottery, which developed so rapidly in quantity and quality that by the middle of the century it was being exported throughout the Mediterranean world.

During most of the second half of the sixth century, Athens was under the rule of the tyrant Peisistratos and his sons. Although Peisistratos took power by force around 561 B.C., his rule was moderate and relatively popular, and it provided peace and prosperity for a generation. Peisistratos did much to unify the scattered population of Attica into a common allegiance to Athens and to the notion of the city-state; consequently, the influence of the land-owning aristocracy was weakened. New roads connected outlying regions to the city, which was embellished with fine public monuments. At least one large temple was constructed on the akropolis, or high citadel, of Athens, the principal sanctuary of the city's patron goddess Athena Polias, and many marble statues were dedicated around it. Impressive sanctuaries were also built in the city for gods whose cults were centered in the countryside. Religious festivals became increasingly magnificent. The Greater Dionysia, a state festival in honor of Dionysos, included a competition of tragic choruses from which the great fifth-century tragedies developed. Contests held as part of the Great Panathenaia, which honored Athena, came to include recital of works by Homer and other poets. By 510 B.C., when Peisistratid rule was overthrown, Athens had become a prosperous cosmopolitan city that attracted poets, musicians, and artists from all over

the Greek-speaking world. In 508/7 B.C., Kleisthenes introduced a new constitution that gave power to more Athenian citizens by breaking the family ties of the landed aristocracy. This constitution became the basis of Athenian democracy. Henceforth, all Athenians belonged to one of ten newly created tribes.

During the fifth century B.C., Athens became the political, economic, and cultural leader of Greece. The city's rise to prominence was due in part to the role it played during and after the Persian Wars, which, early in the century, threatened to absorb the Greeks into the hugely rich and powerful Persian Empire. The Athenians played a decisive role in the defeat of the invading enemy both at the Battle of Marathon in 490 B.C. and at the sea battle at Salamis in 480 B.C. Following the defeat of the Persian land army at Plataea in 479 B.C., the Athenians organized a confederacy of Greek cities, known as the Delian League, on the Aegean islands and neighboring coasts in order to keep the Persian navy away from Greek waters. The allies provided either ships and men or a fixed sum of money, which was kept in a treasury on the sacred island of Delos. Since Athens controlled these funds and the fleet, the city-state became a major military force and voluntary members of the alliance gradually became Athenian subjects. By 454/53 B.C., when the treasury was moved from Delos to the akropolis of Athens, the city had become a wealthy imperial power.

By the mid-fifth century B.C., Athens had also become a democracy in which approximately 30,000 citizens (almost all of whom were adult males born out of the legal marriage between an Athenian citizen and an Athenian woman) were assured political equality and equality before the law. The dominance of the aristocratic families had been curtailed by the reforms of Kleisthenes and by constitutional changes instituted in the late 460s and early 450s by the statesman Perikles, the most pragmatic and successful Athenian leader of the period. Magistrates, jurors, and members of the Council, an organization that administered finance and formulated new legislation, were chosen purely by lot, and all of these officers were paid for their services from public funds. Every citizen had the right to speak and vote in the public assemblies that determined domestic and foreign policy.

During the fifth century B.C., Athens also enjoyed a period of unparalleled artistic and cultural activity. New dramas by Aeschylus, Sophokles, and Euripides were presented at festivals in honor of Dionysos, the god of wine and the theater. After 450 B.C., a great building program on the Athenian akropolis, led by Perikles, replaced the damage inflicted by the Persians in 480 B.C. and expressed the optimism and self-confidence that arose from the new Athenian wealth and the extension of its democracy and its maritime empire. The Parthenon, a great temple dedicated to the city's patron goddess Athena, whose cult had always been celebrated on the high plateau of the akropolis, was constructed entirely of Pentelic marble and decorated with an ambitious sculptural program. It housed a colossal gold and ivory statue of the goddess by the sculptor Pheidias. The Propylaia, the monumental gateway to the akropolis, an exquisite small temple to Athena Nike (Athena the Victor), and the Erechtheion, a multipurpose building that housed a number of ancient shrines, were all completed by the end of the century.

The growing power of Athens alarmed the other city-states of Greece, many of which were allied in a defensive league with Sparta. In 431 B.C., open warfare broke out between Athens and the Peloponnesian League, and in the following years Athens suffered tremendous losses through the outbreak of a plague that killed an estimated 25 percent of its population, including the irreplaceable Perikles. The great historian Thucydides (Thucydides) in his book on the war recorded both the progress of the plague, which lasted over four years, and the course of the Peloponnesian War, which continued intermittently for nearly thirty years until the final defeat of Athens in 404 B.C.

Vanquished and with its maritime empire effectively demolished, Athens lost its place as the most powerful Greek city. The victorious Spartans installed a group of men, known as the Thirty Tyrants, to rule the city. By the beginning of the fourth century B.C., however, the Athenians were able to restore a full democracy. While attempts by some to recreate the Athenian empire were unpopular and largely unsuccessful, Athens' importance as a cultural center did not diminish. However, when Sokrates, one of

the most influential teachers of his day, was tried for impiety and corrupting the youth of Athens, his execution in 399 B.C. exposed the arbitrary, fragile, and ephemeral nature of a higher educational system that lacked formal structure. Consequently, his students (and, in turn, their students) established permanent teaching and research institutions in and around the city. Among the most important was Plato's school at the Academy, a large public park just outside the city walls. Plato formalized his teacher Sokrates' methods of inquiry into a philosophical investigative approach known as dialectic. Aristotle, who studied under Plato, formulated a different and more encyclopedic approach to learning: he attempted to make a systematic, scientific survey of the entire field of knowledge. These schools were part of an explosion of creative energy in many areas—philosophy, political theory, science, and the arts. Other luminaries of the day included some of the most famous individuals of classical antiquity, such as Demosthenes, the great Athenian statesman and orator; Euphranor of Corinth, a distinguished painter and sculptor; and the Athenian Praxiteles, one of the most admired of all Classical sculptors.

KEY ASPECTS OF FIFTH-CENTURY GREEK LIFE

GREEK BELIEFS

Myth and Religion

Unlike the religions of southwest Asia, which blended the human with the animal, Greek religion was anthropomorphic. The Greek gods were male and female, with distinct personalities and domains. Myths explained their origins, natures, and relationship to humankind. The art of Archaic and Classical Greece illustrates many mythological episodes, employing symbolic attributes to identify the deities.

There were twelve principal deities. Foremost was Zeus, the sky god and father of the gods, to whom the ox and oak tree were sacred; his two brothers, Hades and Poseidon, reigned over the Underworld and the sea, respectively. “Cow-eyed” Hera, Zeus’ sister and wife, was queen of the gods; she is frequently depicted wearing a tall crown, or polos. Wise Athena, the patron goddess of Athens, who typically appears in full armor with helmet, spear, and the snaky head of Medusa on her aegis (a protective goatskin bib), was also the patroness of weaving and carpentry. The owl and the olive tree were sacred to her. Youthful Apollo, who is often represented with the harp-like kithara or a bow, was the god of music and prophecy; he had many cult sites. His main sanctuary at Delphi, where Greeks came to ask questions of the oracle, was considered to be the center of the universe. Apollo’s twin sister Artemis, patroness of hunting, often carried a bow and quiver. Hermes, with his winged sandals and elaborate herald’s staff, the *kerykeion* (in Latin, *caduceus*), was the messenger of the gods. Other important deities were Aphrodite, the goddess of love; Dionysos, the god of wine and the theater; Ares, the god of war; and the lame Hephaistos, the god of metalworking. Mount Olympos, the highest mountain in mainland Greece, was believed to be the home of the gods.

The Greeks worshipped in sanctuaries located, according to the nature of the particular deity, either within the city or in the countryside. Sanctuaries were well-defined sacred spaces set apart usually by a *temenos*, or enclosure wall. Inside this precinct, they typically contained an altar in front of a temple,

the house of the god, with a cult image inside. All ceremonies and sacrifices took place outside of the temple. Ancient Greek religious practice, essentially conservative in nature, was based on time-honored observances, many rooted in the Bronze Age (3000–1050 B.C.) or even earlier. Although the *Iliad* and the *Odyssey* of Homer, believed to have been composed around the eighth century B.C., were powerful influences on Greek thought, the ancient Greeks had no single guiding work of scripture like the Jewish Torah, the Christian Bible, or the Muslim Qur'an. Nor did they have a strict priestly caste. The relationship between human beings and deities was based on the concept of exchange: gods and goddesses were expected to answer prayers and humans were expected to give gifts. Votive offerings, which have been excavated from sanctuaries by the thousands, were a physical expression of thanks on the part of individual worshippers.

The central ritual act in ancient Greece was animal sacrifice, especially of oxen, goats, and sheep. Sacrifices took place within the sanctuary, usually at the altar in front of the temple, with the assembled participants consuming the entrails and meat of the victim. Liquid offerings, or libations, were also commonly made. Religious festivals filled the year. The four most famous festivals, each with its own procession, athletic competitions, and sacrifices, were held every four years at Olympia, Delphi, Nemea, and Isthmia. These Panhellenic Festivals were attended by people from all over the Greek-speaking world, even from overseas, but many other festivals were celebrated locally. There were also mystery cults, such as the one at Eleusis, near Athens, in which only initiates could participate.

Ideas about Death and the Afterlife

A conception of the afterlife and ceremonies associated with burial were already well established by the sixth century B.C. In the *Odyssey*, Homer described the Underworld, deep beneath the earth, where Hades, brother of Zeus and Poseidon, and his wife Persephone reigned over countless drifting crowds of shadowy figures—the “shades” of all those who had died. It was not a happy place; indeed, the ghost of the great hero Achilles told Odysseus (whom the Romans called Ulysses) that he would rather be a poor serf on earth than the lord of all the dead in the Underworld (Homer, *Odyssey*, Book 11).

At the moment of death, the psyche, or animate spirit, left the body as a little breath or a puff of wind; the deceased was then prepared for burial according to time-honored rituals. After being washed and anointed with oil, the body was dressed and placed on a high bed within the house. The *prothesis*, a vigil over the dead, followed as relatives and friends came to mourn. The procession to the cemetery—the *ekphora*—usually took place just before dawn. Very few objects were actually placed in the grave, but monumental earth mounds, rectangular built tombs, elaborate marble stelai (inscribed marble slabs), and statues were often erected to mark the grave and to ensure that the deceased would not be forgotten. Immortality lay in the continued remembrance of the dead by the living.

Philosophy and Science

Greek philosophy is characterized by an emphasis on the question rather than the answer. By the end of the fifth century B.C., Greek thinkers had posed most of the questions that have preoccupied philosophers and scientists ever since, and had arrived at theories to answer them based on observation and reason. Beginning with Thales of Miletos in Asia Minor, who, in the early sixth century B.C., said “All things are made of water,” schools of thought gradually transformed and refined the ideas of what constituted matter. Thales’ ideas persisted until the second half of the fifth century B.C., when Leukippos, another philosopher from Miletos, arrived at his theory of atomic particles. Pythagoras of Samos, in the sixth century B.C., made a fundamental contribution with his theory that numerical relationships underlie everything in the world—a dominant feature in the modern conception of science. The Greek preoccupation with mathematics also gave rise to the theory of perfect eternal ideas, or universals, which can be opposed to the fluctuating world of the senses—a dichotomy that has preoccupied philosophy and religion ever since.

Sokrates, a philosopher well known to all, was an Athenian who lived in the fifth century B.C. Although he left no written work, his ideas are preserved in the works of Plato, his most famous pupil. Sokrates sought to clarify ethical problems by question and answer, the so-called dialogue form of inquiry. He was concerned with the definition of terms such as *moderation*, *friendship*,

and *courage*. For him, the most important activity was the search for knowledge, which he equated with the Good and the Beautiful. This link is a hallmark of Greek thought.

MUSIC

Our knowledge of Greek music comes from several sources, as a number of musical scores and the remains of various instruments survive. Abundant ancient literary references, mostly of a nontechnical nature, shed light on the practice of music, its social functions, and its perceived aesthetic qualities. Inscriptions provide information about the economics and institutional organization of professional musicians, recording such things as prizes awarded and fees paid for services. Archaeological evidence gives some indication of the contexts in which music was performed and of the monuments that were erected in honor of accomplished musicians. In Athens during the second half of the fifth century B.C., a splendid roofed concert hall known as the Odeion of Perikles was erected on the south slope of the Athenian akropolis—physical testimony to the importance of music in Athenian culture. The musical subjects frequently depicted in painting and sculpture give valuable information about how instruments were played and the settings in which they were used.

Music was essential to the pattern and texture of Greek life. Certain Greek philosophers saw a relationship between music and mathematics, and envisioned music as a paradigm of harmonious order, reflecting the cosmos and the human soul. Although the Greeks knew many kinds of instruments, they used two above all: lyres and auloi (pipes). Most Greek citizens were trained to play an instrument competently, and to sing and perform choral dances. Instrumental music or the singing of a hymn regularly accompanied everyday activities and formal acts of worship. Shepherds piped to their flocks, oarsmen and infantry kept time to music, and women made music at home. Musicians performed in contests, at the drinking parties known as symposia, and in the theater. The art of singing to one's own stringed accompaniment was highly developed. However, despite the wealth of circumstantial evidence, the sounds of ancient Greek music are lost to us.

POETRY

The most famous poet of the Classical period was Pindar, an aristocrat from Thebes, the principal city of Boeotia to the north of Attica. He worked from about 498 to 446 B.C., writing tributes to the heroic values celebrated in the Homeric epics. He is best known for his victory odes composed in honor of the winners at the four Panhellenic games of Olympia, Delphi, Isthmia, and Nemea. Commissioned by wealthy aristocrats or rulers, the odes were sung and danced by a chorus of men. They extolled pride in family tradition and the striving for arete (excellence) that inspires a man to overcome obstacles in order to win everlasting fame and thereby honor his gods, his family, and his state.

Epic poetry, hymns, and lyric verse flourished well before the fifth century B.C., but drama emerged in Athens during the fifth century and reached maturity with the tragedies of Aeschylus, Sophocles, and Euripides. According to Aristotle, drama developed from the dithyramb, a choral song performed by fifty singers at festivals of Dionysos. Gradually, spoken dialogue was introduced and two, then three, actors took precedence over the chorus. At important festivals of Dionysos, three tragic poets had a day each for presenting three tragedies and a satyr play, a burlesque with a chorus representing satyrs. Comic playwrights offered one play each. Some 14,000 Athenian citizens and guests gathered at a theater on the slopes of the akropolis to see the central myths of the Greek past dramatized, satirized, and otherwise reinterpreted. Audiences today still thrill to such masterpieces as the three plays of the *Oresteia* by Aeschylus, which describe Orestes' return to Mycenae in order to avenge the murder of his father Agamemnon; the *Oedipous Tyrannos* of Sophocles, which tells the tale of the Theban prince Oedipus, who fulfills a prophecy that he would slay his father and marry his mother; and the *Bacchae* of Euripides, which taught that opposing Dionysos brought madness and death. Such tragedies explored the religious and ethical problems interwoven in the great stories of heroic action and the question of fate. In their richness of language, there are no rivals to these close-knit representations of life, unless, perhaps, one considers the works of Shakespeare.

SPORTS

...the man whose brow many crowns have graced achieves a
longed-for glory in athletics, triumphant with his hands or the
speed of his feet.

—Pindar, *Isthmian Ode 5*, lines 7–10 (ca. 480 B.C.) (Frank J. Nisetich, trans.,
Pindar's Victory Songs [Baltimore: Johns Hopkins University Press, 1980], p. 311)

The first substantial description of Greek athletics comes from Homer's account of the funeral games in honor of Patroklos in the *Iliad*. According to tradition, the most important games were inaugurated in 776 B.C. at Olympia in the Peloponnesos; even wars were suspended during the Olympic games, held every four years to honor Zeus. By the sixth century B.C., other Panhellenic (*pan* = all, *hellenikos* = Greek) games, in which the Greek-speaking city-states participated, were being held at Delphi, Nemea, Isthmia, and Olympia. The Pythian games at Delphi were held in honor of Apollo and included singing and drama contests; at Nemea, games honored Zeus; and at Isthmia, athletics were celebrated for Poseidon. Many local games, such as the Panathenaic games at Athens, were modeled on these four *periodoi*, or circuit games. The victors at all these games brought honor to themselves, their families, and their hometowns. Public honors were bestowed on them, statues were dedicated to them, and victory poems were written to commemorate their feats.

The Greeks esteemed the male human body as the most beautiful of forms, and they tried through exercise to perfect their own bodies. They felt that their love for athletics, among other things, distinguished them from barbarians, and only Greek citizens were allowed to compete in the games. Athletics were also an important peacetime expression of rivalry that also trained and conditioned men for war. Contests included footraces, jumping, diskos throwing, javelin throwing, wrestling, the pentathlon (a combination of the previous five events), boxing, the pankration (no-holds-barred combination of wrestling and boxing), horse races, and chariot races. There were events for men and boys, and a separate Olympian festival in which young unmarried women competed in honor of Hera.

THE SYMPOSIUM

Let us drink. Why wait for the lighting of the
lamps?
Night is a hair's breadth away. Take down the great
goblets
From the shelf, dear friend, for the son of Semele
and Zeus
Gave us wine to forget our pains. Mix two parts
water, one part wine,
And let us empty the dripping cup—urgently.

—Alkaios, seventh-century B.C. lyric poet (Willis Barnstone, trans.,
Greek Lyric Poetry [New York: Schocken Books, 1967], p. 56, no. 98)

Wine, like grain or olive oil, was considered by the ancient Greeks to be one of the most important gifts of the gods to humankind. Its beneficial power was enormous—it brought release from suffering and sorrow—but it could also be dangerous and required great care in its use. The symposium was a tightly choreographed social gathering of adult male citizens for drinking, conversation, and entertainment. Well-to-do households boasted a room for dining and drinking parties that was designed to hold either seven or eleven high couches set end to end along three of its walls. Reclining two to a couch, the men could communicate easily across the open space in the center of the room. After dinner, the symposiarch, who acted as master of ceremonies, laid down the rules for the evening and established the order of events. He decided the number of kraters to be drunk (a krater was a mixing bowl that stood in a prominent place throughout the evening) and set the proportion of water to wine for each krater prepared by the servants. The ratio usually varied from three parts water to one part wine to three parts water to two parts wine. The ancient Greeks always diluted their wine with water, another practice that they believed set them apart from the barbarians. Servants filled pitchers from the krater and poured the drink into each guest's cup. A well-balanced mixture of wine and water brought conviviality and relaxation to the group. Everyone conversed, often upon specific topics, as in Plato's *Symposium*, while some recited poetry or played music. Jokes, gossip, and games of skill

and balance enlivened the evening. Further entertainment came from professional musicians, dancers, and courtesans. Many kraters, pitchers, and cups made especially for symposia were decorated with scenes of Dionysos, god of wine, and his followers, or with images of the drinking party itself. A well-conducted symposium was a highly civilized event that provided liberation from everyday restraints within a carefully regulated environment.

WARFARE

The frequent armed conflicts between the Greek city-states were conducted primarily by part-time volunteer citizen armies. As prosperity increased during the seventh century B.C., a highly organized form of fighting was developed: more and more men became wealthy enough to equip themselves with about seventy pounds of equipment—an eight- to ten-foot thrusting spear with an iron tip and butt, an iron sword, and bronze armor consisting of a helmet, cuirass (chest and back armor), greaves (shin guards), and a large round shield, called a *hoplon*, about thirty inches in diameter. Named after their shield, these hoplites, or heavily armed foot soldiers, were trained to move in phalanxes, disciplined units that fought in close formation protected by overlapping shields.

In Athens, the type of military service required of a citizen was determined by his social and economic position. Solon, one of the city's archons, or chief magistrates, instituted four classes defined by income. The second wealthiest class of citizens—the *hippeis*—earned enough from their land to maintain a horse, and fought as cavalry; the third wealthiest group—the *zeugitai*—could afford the equipment of a hoplite infantryman. The wealthiest class, the *pentakosiomedimnoi* (“five-hundred-bushel men”), supplied leaders for the armed forces. The poorest class, the *thetes*, who often were hired laborers, participated as oarsmen in the Athenian fleet or archers in the army.

During the sixth century B.C., cavalry played a minor role in battle. The hoplite phalanx, with its bristling front of spears backed by archers and lightly armed troops, was the most important fighting unit for centuries. A successful battle often consisted of one phalanx, hundreds of men across and eight or more warriors deep, pushing against an enemy's phalanx until one or the other broke formation, exposing its hoplites to danger and death.

Images of hoplites and warfare appear on Attic black-figure vases of the sixth century B.C. Some, drawn from contemporary life, show hoplites putting on their armor, bidding farewell before battle, or advancing in phalanx formation; however, the majority incorporate elements from mythology or the heroic past, as known in epic poems such as the *Iliad*. Gods, famous heroes, and Amazons mingle with warriors in hoplite armor and raise warfare to an exalted level. The initiatives taken during the latter part of the sixth century to standardize the Homeric epics in written form fostered a broader interest in heroic subject matter, and soldiering became a mark of citizenship, status, and often wealth, as well as a means of attaining glory.

GREEK ART

PREHISTORIC AND EARLY GREEK ART (ca. 4500–ca. 700 B.C.)

The Cycladic Islands

Situated in the southwestern Aegean Sea, the Cycladic islands were settled in the late sixth millennium B.C. The sculptures made during the Neolithic period are the precursors of the far more numerous—and better known—pieces datable to between about 3200 and 2000 B.C. that are commonly called Cycladic (fig. 1 and slide 1). The Cycladic works are the product of an imperfectly understood culture. Few settlements have been found, much of the evidence—including the marble figures—comes from graves, and scholars have not established the precise origin of the inhabitants. In the predominance of human form, the use of marble heightened with color, the conscious preservation of proportions, and the harmony of the parts, these works initiate the glorious tradition of Greek marble sculpture.

Minoan Crete (ca. 3200–ca. 1050 B.C.)

The prehistoric culture of the island of Crete is known as Minoan, after the legendary King Minos. Minoan culture reached its apogee about 1900 B.C. with the establishment of centers, called palaces, that concentrated political and economic power as well as artistic activity (fig. 2). Major palaces were built at Knossos and Mallia in the north, Phaistos in the south, and Zalno in the east. With the palaces came the development of writing. Minoan Crete employed two scripts: a pictographic script, whose source of inspiration was probably Egypt, and a linear script, called Linear A, perhaps derived from the cuneiform characters of the eastern Mediterranean. From 1500 B.C. onward, Crete shows an increasing influence from the Greek mainland; in fact, the Mycenaeans may have occupied Crete after an island-wide destruction about 1450 B.C. By the beginning



Figure 1. *Marble seated harp player*. Cycladic, late Early Cycladic–Early Cycladic II, ca. 2800–2700 B.C. Rogers Fund, 1947 (47.100.1)



Figure 2. *Terracotta vase in the form of a bull's head*. Minoan, Late Minoan II, ca. 1450–1400 B.C. Gift of Alastair Bradley Martin, 1973 (1973.35)



Figure 3. *Agate lentoid seal with griffin.*
Minoan, Late Minoan II, ca. 1450–1400 B.C.
Funds from various donors, 1914 (14.104.1)



Figure 4. *Terracotta stirrup jar with octopus.*
Mycenaean, Late Helladic IIIC, ca. 1200–1100 B.C.
Purchase, Louisa Eldridge McBurney Gift, 1953 (53.11.6)

of the eleventh century B.C., the entire culture of Crete was in decline. The Minoan art most fully represented at The Metropolitan Museum of Art is seal engraving (fig. 3). The seals reveal an extraordinary sensitivity to materials and dynamic form—characteristics that are equally apparent in other media, including clay, gold, bronze, stone, and wall paintings.

Mycenaean Greece (ca. 1600–ca. 1200 B.C.)

The prehistoric culture of mainland Greece is called Helladic, after Hellas, the ancient Greek name for mainland Greece. The extraordinary material wealth that an emerging elite deposited in a series of shaft graves within the citadel at Mycenae in the sixteenth century B.C. represents the expression of a powerful society that continued to flourish for the next four centuries, a period commonly called Mycenaean. The Mycenaean contact with Minoan Crete played a decisive role in how they shaped and developed their culture, especially the arts, but the Mycenaean were also great engineers who designed and built remarkable bridges, fortifications, beehive-shaped tombs, and elaborate drainage and irrigation systems. Their palatial centers —“Mycenae rich in gold” and “sandy Pylos,” to name two— are immortalized in Homer’s *Iliad* and *Odyssey*. Palace scribes employed a new script, Linear B, to record an early form of the Greek language. Mycenaean goods (fig. 4) and trade outposts were widespread around the Mediterranean Sea, from Spain to the Levant, but a wave of destruction in the late thirteenth century B.C. swept away the palatial civilization, leading to a “dark age” of relative cultural dormancy in Greece in the eleventh century B.C.

Geometric Greece (ca. 1050–ca. 700 B.C.)

The roots of Classical Greece lie in the Geometric period of about 1050 to 700 B.C., when the primary Greek institutions took shape: city-states, major sanctuaries, and the Panhellenic Festivals for all Greek-speaking people. The Greeks adapted the alphabet of the Phoenicians, with whom they traded. Greeks of this time continued to be active seafarers, seeking opportunities for trade and founding new, independent cities from the western coast of Asia Minor to southern Italy and Sicily. The eighth century B.C. was the time of Homer, a traditional—though not necessarily historical—figure, whose account of the Greek campaign against Troy (the *Iliad*) and the subsequent adventures of Odysseus on his return to Ithaka (the *Odyssey*) are generally regarded as the first literary masterpieces of Western culture. The two epic poems were an inexhaustible source of inspiration to the Classical Greeks and have remained so for artists and writers down to the present day.

The Geometric period derives its name from the prevailing artistic idiom, which was based upon rectilinear and curvilinear forms. Although the style seems simple, the works are highly refined. Powerful bronze figures (fig. 5) and monumental clay vases (fig. 6 and slide 2) from Attica—the region of which Athens was the capital—manifest not only a masterful technical command of the media but also the clarity and order that are, perhaps, the most salient characteristics of Greek art.

GREEK ART OF THE SEVENTH AND SIXTH CENTURIES B.C.

A striking change occurs in Greek art of the seventh century B.C., the beginning of the Archaic period. The abstract geometric patterning that was dominant between about 1050 and 700 B.C. is supplanted in the seventh century by a more naturalistic style reflecting significant influence from the Near East and Egypt. Trading stations in the Levant and the Nile Delta, continuing colonization to the east and west, as well as contact with eastern craftsmen, notably on



Figure 5. *Bronze man and centaur*. Greek, Geometric, ca. 750 B.C. Gift of J. Pierpont Morgan, 1917 (17.190.2072)



Figure 6. *Terracotta funerary krater*. Attic, Geometric, ca. 750–700 B.C. Attributed to the Hirschfeld Workshop. Rogers Fund, 1914 (14.130.14)



Figure 7. *Ivory relief of two women*. Greek, ca. 650–600 B.C. Gift of J. Pierpont Morgan, 1917 (17.190.73)



Figure 8. *Terracotta cosmetic vase*. Eastern Greek or Lydian, 7th century B.C. Classical Purchase Fund, 1977 (1977.11.3)



Figure 9. *Bronze mitra (belly guard) with sphinxes*. Cretan, ca. 625–600 B.C. Gift of Norbert Schimmel Trust, 1989 (1989.281.53)

Crete and Cyprus, exposed Greek artists to techniques as diverse as gem cutting, ivory carving (fig. 7), jewelry making, and metalworking. They adopted eastern pictorial motifs—palmette and lotos (lotus) compositions, animal hunts, and such composite beasts as griffins (part bird, part lion), sphinxes (part woman, part winged lion), and sirens (part woman, part bird). Greek artists rapidly assimilated foreign styles and motifs into new portrayals of their own myths and customs, thereby forging the foundations of Archaic and Classical Greek art.

The Greek world of the seventh and sixth centuries B.C. consisted of numerous autonomous city-states, or poleis, separated one from the other by mountains and the sea. Greek settlements stretched all the way from the shores of the Black Sea, along the coast of Asia Minor, and the Aegean islands, to mainland Greece, Sicily, southern Italy, North Africa, and even Spain. Regional schools exhibited a rich variety of artistic styles. As they grew in wealth and power, the poleis on the coast of Asia Minor and the neighboring islands competed with one another in the construction of sanctuaries with huge stone temples. Lyric poetry, the primary literary medium of the day, attained new heights in the work of such notable poets as Archilochos of Paros and Sappho of Lesbos, whom Plato called “the tenth muse.” Exchanges with prosperous centers such as Sardis in Lydia, which was ruled in the sixth century B.C. by the legendary wealthy King Croesus, influenced Greek art of the eastern Mediterranean (fig. 8). Sculptors in the Aegean islands, notably on Naxos and Samos, were carving large-scale statues in marble, goldsmiths on Rhodes were specializing in fine jewelry, and bronze workers on Crete were fashioning superb relief-decorated armor (fig. 9) and plaques.

The prominent artistic centers of mainland Greece—notably Sparta, Corinth, and Athens—also exhibited their own regional styles. Sparta and its neighbors in Lakonia produced remarkable ivory carvings and distinctive bronzes. Corinthian potters and painters invented a technique of silhouetted forms that would evolve into the black figures of Athenian vase painting; they also developed tapestry-like patterns of small animals and plant motifs (fig. 10). By contrast, the vase painters of Athens were more interested in mythological scenes illustrated in large outline drawings. Despite differences in dialect—even the way the alphabet was written varied from region to region at this time—the Greek language was a major unifying factor. Dedications at major Panhellenic sanctuaries of mainland Greece, such as Olympia and Delphi, included many works from the east, together with the Greek works that they inspired (fig. 11), as well as dedications from the west.

Greek colonies in Sicily and southern Italy were politically independent, but each maintained religious ties and trade links with its mother city. Until the mid-sixth century B.C., Corinth dominated the western trade, exporting such products as vases, often filled with precious oil, and importing grain. Sicilian city-states, such as Syracuse and Selinus, erected major temples that rivaled those in the east. As opposed to the Aegean islands and mainland Greece, where marble was plentiful, Sicily and southern Italy had few local sources of high-quality marble. Consequently, like the Etruscans of central Italy, who also lacked much marble, the Greeks in the west established a strong tradition of terracotta sculpture and developed distinctive regional styles. In future centuries these western Greeks would become the primary transmitters of Greek culture to Italy and the Romans.



Figure 10. *Terracotta dinos* (bowl for mixing water with wine). Corinthian, black-figure, ca. 630–615 B.C. Classical Purchase Fund and Louis V. Bell Fund, 1997 (1997.36)



Figure 11. *Bronze griffin protome* (forepart). Greek, ca. 650–625 B.C. Bequest of Walter C. Baker, 1971 (1972.118.54)



Figure 12. *Detail of a marble grave stele.*
Attic, ca. 530 B.C.
Frederick C. Hewitt Fund, 1911, Rogers Fund, 1921,
Anonymous Gift, 1951 (II.185a–c,f,g)



Figure 13. *Marble relief of lion attacking bull.*
Attic, ca. 525–500 B.C.
Rogers Fund, 1942 (42.II.35)

GREEK ART OF THE SIXTH CENTURY B.C.

Throughout the sixth century B.C., Greek artists made increasingly naturalistic representations of the human figure in a style now known as Archaic. This distinctly Greek endeavor is a watershed in the history of European art. Two types of free-standing, large-scale sculptures predominate: the male kouros, or standing nude youth, and the female kore, or standing draped maiden (slide 4). Among the earliest examples of the type, the New York kouros (slide 3) reveals Egyptian influence in both its pose and its proportions. Erected in sanctuaries and cemeteries outside the city walls, these large stone statues served as dedications to the gods or as grave markers. Athenian aristocrats frequently erected expensive funerary monuments in the city and its environs, especially for members of their family who had died in the flower of youth. Such monuments could also take the form of a tall shaft (stele), often decorated in relief (fig. 12 and slide 6) and crowned by a capital and a finial (slide 7 and poster). Like all ancient marble sculpture, funerary statues and grave stelai were brightly painted, and extensive traces of red, black, blue, and green pigment often still remain.

Sanctuaries were a focus of artistic achievement and served as major repositories of works of art. The two main orders of Greek architecture—the Doric order of mainland Greece and the western colonies, and the Ionic order of the Greek cities on the coast of Asia Minor and the Ionian islands—were well established by the beginning of the sixth century B.C. Temple architecture continued to be refined throughout the century by a process of vibrant experimentation, often through building projects initiated by such tyrants as Peisistratos of Athens and Polykrates of Samos. Temples and other public buildings were frequently embellished with sculptural figures of stone or terracotta, paintings (now mostly lost), elaborate moldings, and plant motifs. Powerful images perhaps intended to avert evil, such as

lions attacking bulls (fig. 13), were especially popular. True narrative scenes in relief sculpture appeared in the latter part of the sixth century B.C., as artists became increasingly successful at showing figures in motion. Statues of victors at these games were erected as dedications to the gods. About 566 B.C., Athens established the Panathenaic games. Among the honors accorded the victors at the Panathenaic games were free meals at public expense and the award of a large quantity of olive oil in amphorai. Trophy amphorai (fig. 14 and slide 8) were decorated with the event in which the athlete had triumphed. Other sanctuary dedications included bronze statuettes (fig. 15), vessels, and armor of exquisite quality, as well as more common handmade and molded terracotta votives.

Creativity and innovation took many forms during the sixth century B.C. The earliest known Greek scientist, Thales of Miletos, demonstrated the cycles of nature and successfully predicted a solar eclipse and the solstices. Pythagoras of Samos, famous today for the theorem in geometry that bears his name, was an influential and forward-thinking mathematician. In Athens, the lawgiver and poet Solon instituted groundbreaking reforms and established a written code of laws. Meanwhile, potters (both native and foreign-born) mastered Corinthian techniques in Athens and by 550 B.C., Athenian—also called “Attic” for the region around Athens—black-figure pottery dominated the export market throughout the Mediterranean region. Athenian vases of the second half of the sixth century B.C. provide a wealth of iconography illuminating numerous aspects of Greek culture, including funerary rites, daily life, the symposium (drinking party), athletics (fig. 14 and slide 8), warfare, deities, heroes, and episodes from mythology.



Figure 14. *Terracotta Panathenaic prize amphora (storage vessel)*. Attic, black-figure, ca. 530 B.C. Attributed to the Euphiletos Painter. Rogers Fund, 1914 (14.130.12)



Figure 15. *Bronze statuette of Herakles*. Greek, ca. 525–500 B.C. Fletcher Fund, 1928 (28.77)



Figure 16. *Terracotta neck-amphora (storage vessel) with lid*. Attic, black-figure, ca. 540 B.C. Attributed to Exekias. Rogers Fund, 1917 (17.230.14a,b), and Gift of John Davidson Beazley, 1927 (27.16)



Figure 17. *Detail of a kithara player from a terracotta amphora (storage vessel)*. Attic, red-figure, ca. 490 B.C. Attributed to the Berlin Painter. Fletcher Fund, 1956 (56.171.38)

Some vase painters and potters are known from their signatures; others remain anonymous, so that modern scholars have given them names of convenience. Among the great painters of Attic black-figure vases are Sophilos, Kleitias, Nearchos, Lydos, Exekias (fig. 16 and slide 5), and the Amasis Painter. Vase painters experimented with a variety of techniques to overcome the limitations of black-figure painting with its emphasis on silhouette and incised detail. The consequent invention of the red-figure technique, which offered greater opportunities for drawing and eventually superseded black-figure, is conventionally dated about 530 B.C. and attributed to the workshop of the potter Andokides. The next generation of red-figure painters included many accomplished artists. Among the best were Euthymides, Phintias, and Euphronios (slide 9), each with his own distinctive style.

GREEK ART OF THE FIFTH CENTURY B.C.

Political developments directly and significantly influenced Greek art of the fifth century B.C. Constitutional reforms in Athens, proposed by the legislator Kleisthenes at the end of the sixth century B.C., led to a more democratic system of government. In the first decades of the fifth century B.C., the Persian kings Darius I and Xerxes invaded mainland Greece, twice plundering and destroying Greek centers, even the Athenian akropolis itself. In response, many of the fiercely independent Greek city-states banded together for the first time since the Trojan War, some eight hundred years before.

The art of the fifth century B.C. reflects the magnitude of the Greek—indeed, Athenian—victory over the Persians. The red-figure technique superseded black-figure in vase painting thanks to a small group of artists, designated the Pioneers, among whom Euphronios and Euthymides were leaders. Potters and painters of the first decades of the fifth century B.C. specialized in the fabrication and decoration of certain shapes; painted drinking cups were especially popular. Works by Onesimos, Douris, Makron, the Kleophrades Painter, and the Berlin Painter (fig. 17 and slide 10) exhibit superlative draftsmanship and masterful decoration, as do the white-ground vase paintings

of this same period (slide 11). The greatest innovations lay in the rendering of the human body, clothed or naked, at rest and in motion; equally accomplished was the miniature art of engraving gemstones and coin dies (fig. 18). Monumental sculpture was slower to break from the Archaic conventions of symmetry and bold frontality, but a new sculptural style, known today as Classical, emerged after the Persian Wars. It informed figures with a noble awareness and restrained emotion that evoked the virtues of moderation and self-control to which the Greeks attributed their victory over the Persians. The Classical style retained the geometric principles of earlier periods, but for the first time represented human beings naturalistically as self-conscious individuals. This achievement was coupled with a remarkable tendency toward balanced compositions and formal harmony, which can be seen in sculpture large and small (fig. 19).

Architectural and funerary sculpture in stone (fig. 20 and slide 14) provides the best evidence for the sculptural style of this period. Perikles, the great Athenian statesman, sponsored an ambitious building program on and around the akropolis as a highly visible manifestation of the city's greatness. The architectural and sculptural grandeur of this enterprise is epitomized by the Parthenon, constructed between 447 and 432 B.C., the temple on the akropolis dedicated to Athena Parthenos, patron goddess of the city. An open-air theater dedicated to Dionysos was built on the south slope of the akropolis where many of the most famous plays of classical antiquity were first performed.

At the same time, valued for its tensile strength and lustrous beauty, bronze, an alloy principally of copper and tin, became the preferred medium for freestanding statuary. All the best sculptors, such as Myron and Polykleitos, worked in bronze; molds were made from their models, and then the statues were piece-cast by means of the lost-wax process. Unfortunately, very few bronze originals of the fifth century B.C. survive (slide 12), just as the finest cult statues of this time—colossal works of gold and ivory over a wooden core



Figure 18. *Silver dekadrachm*. Attic, ca. 475–465 B.C. Lent (L.1999.19.7) by The American Numismatic Society, Gift of Burton Y. Berry (1968.34.16)



Figure 19. *Bronze mirror*. Greek, perhaps Peloponnesian, ca. 460–450 B.C. Bequest of Walter C. Baker, 1971 (1972.118.78)



Figure 20. *Marble grave stele of a girl with doves*. Greek, ca. 450–440 B.C. Fletcher Fund, 1927 (27.45)



Figure 21. *Marble statue of a wounded warrior*. Roman, Antonine period, ca. A.D. 138–181. Copy of a Greek bronze statue of ca. 460–450 B.C. Frederick C. Hewitt Fund, 1925 (25.116)



Figure 22. *Terracotta lekythos (oil flask)*. Attic, white-ground, ca. 440 B.C. Attributed to the Achilles Painter. Gift of Norbert Schimmel Trust, 1989 (1989.281.72)

housed in temples in Athens, Olympia, and elsewhere—by such important artists as Pheidias are lost to us. Instead, what we know of these famous sculptures comes primarily from ancient literature and later Roman copies in marble (fig. 21 and slides 13, 15, and 16).

The visual arts were a major part of a cultural revolution whose legacy endures to the present day. The lyric poet Pindar of Thebes; the young philosopher Plato and his teacher Sokrates, both from Athens; Herodotos of Halikarnassos, the first Greek-speaking historian; Thoukydides of Athens, who pioneered the scientific recording and analysis of historical events; Hippokrates of Kos, the father of modern medicine; the famous Athenian dramatists Aeschylos, Euripides, and Sophokles; and the comic writer Aristophanes of Athens all lived during this golden age of Greek culture.

GREEK ART OF THE LATER FIFTH AND FOURTH CENTURIES B.C.

Athens remained the leading artistic center in the latter part of the fifth century B.C. Its political power, however, was alarming to the other Greek city-states and in 431 B.C., open warfare broke out between Athens and the Peloponnesian League, an alliance of city-states led by Sparta. Shortly thereafter, Athens suffered grave losses through the outbreak of a plague and the death of Perikles. The somber side of art at this time can be seen in sculptural tomb markers and grave goods such as elegant vases (fig. 22) with painted decoration on a white background of applied slip (thinned clay). Major monuments of the Periklean building program became important sources of inspiration for artisans; vase painters in particular borrowed the style and iconography of the Parthenon sculptures. A new impressionistic style developed toward the end of the century, with sculptural works often exhibiting an elegant, calligraphic effect in the drapery, which may appear as if flying, windblown, or wet (slides 17 and 18).

In 404 B.C., with the end of the Peloponnesian War, Athens lost its place as the foremost Greek city and preeminent cultural center. Nonetheless, the Classical styles of the fifth century B.C. continued to influence the art of the fourth century B.C., as can be seen in the powerful Attic grave reliefs (fig. 23) that continued to be produced. There were many new developments as well. The third major order of Greek architecture—the Corinthian—characterized by ornate, vegetal capitals, came into vogue. For the first time, artists' schools, as institutions of learning, were established. Among the most famous was the school at Sikyon in the Peloponnesos, which emphasized cumulative knowledge and laid the foundations of art history. Patrons also had an increased intellectual awareness of art, which led to the growing importance of connoisseurship. The Athenians were especially given to employing personifications for instruction, including such ritual concepts as *pompe* (procession) (fig. 24). Perhaps most notably, the arts manifested a new interest in personal human experience, expressed as pathos.

Artists of the fourth century B.C. worked on a more international scale than their predecessors. Skopas of Paros traveled throughout the eastern Mediterranean to produce commissions, including those utilizing a team of artists, like the Mausoleum at Halikarnassos, one of the seven wonders of the ancient world. Praxiteles of Athens created one of the most celebrated statues of antiquity—the first fully nude sculpture of the goddess Aphrodite—for a sanctuary at Knidos, a city on the end of the southwest coast of Asia Minor. His use of slender proportions and distinctive contrapposto became hallmarks of the sculptural style of the period, and was replicated in both large-scale sculptures (slide 20) and small-scale works, such as terracotta statuettes (fig. 25) that were especially popular at the time.



Figure 23. *Marble grave relief*. Attic, mid-4th century B.C. Harris Brisbane Dick Fund, 1948 (48.11.4)



Figure 24. *Terracotta oinochoe (wine pitcher)*. Attic, red-figure, mid-4th century B.C. Rogers Fund, 1925 (25.190)



Figure 25. *Terracotta female figurine*. Greek, probably Boeotian, late 4th–early 3rd century B.C. Rogers Fund, 1909 (09.221.28)



Figure 26. *Gold pediment-shaped brooch.*
Greek, ca. 340–320 B.C.
Rogers Fund,
1906 (06.1159)



Figure 27. *Bronze box mirror with head of Pan.*
Greek, late 4th century
B.C. Fletcher Fund,
1925 (25.78.44)

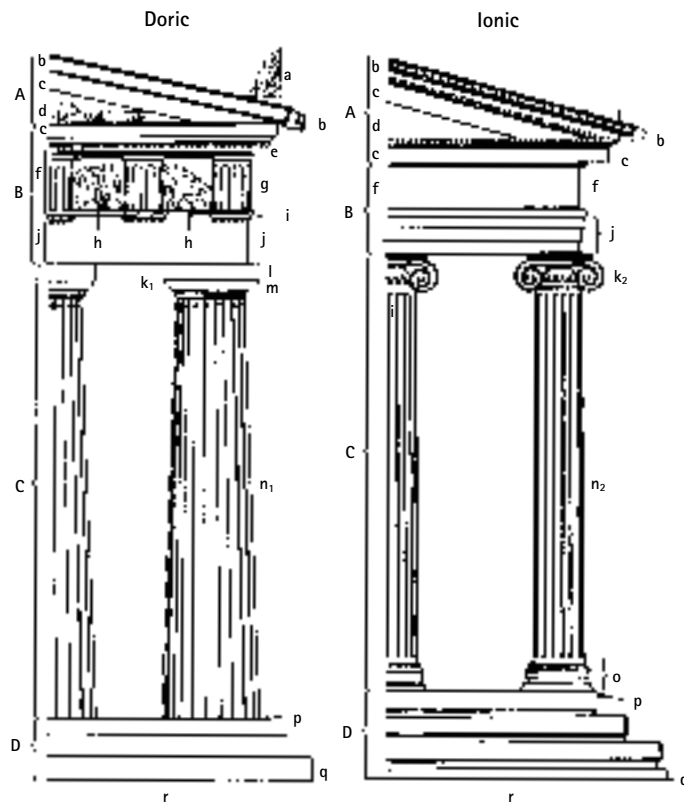
During the middle of the fourth century B.C., Macedonia (in northern Greece) became a formidable power under a remarkable king, Philip II, whose success set the stage for his son Alexander the Great's unparalleled conquest of much of the ancient world. His victory over the Greeks at the Battle of Chaeroneia in Boeotia in 338 B.C. made Philip II the undisputed ruler of Greece, and the Macedonian royal court became the leading center of Greek culture. Fine tomb paintings, notably at Vergina, precious metal vessels, and elaborate gold jewelry (fig. 26) give an indication of the splendor of the arts produced for the Macedonian royal family. Alexander the Great (ruled 336–323 B.C.), who had been educated by Aristotle, the greatest of Plato's pupils, cultivated the arts on an unprecedented scale. He maintained a retinue of Greek artists, including Lysippos of Sikyon as court sculptor, Apelles of Kolophon as court painter, and Pyrgoteles as court gem engraver. Lysippos was arguably the most important artist of his century. His works, notably portraits of Alexander (and the works they influenced, fig. 27), mark the culmination of Classical sculpture. They inaugurated features, such as heroic-ruler portraiture, that would become major aspects of Hellenistic sculpture (323–31 B.C.). Furthermore, Alexander's conquests opened exchanges with cultures as far east as the Indus River valley in modern Pakistan. This expanded Greek world would have a profound impact on the arts of the succeeding centuries.

ARTISTS AND MATERIALS

ARCHITECTURE IN ANCIENT GREECE

Although the ancient Greeks erected buildings of many types, the Greek temple best exemplifies the aims and methods of Greek architecture. A temple's primary function was religious, its form and situation set to serve the cult of a divinity. The interior of the building usually contained a statue of the god or gods celebrated there and a treasury for the storage of precious offerings. Worshippers would have known these cult images by reputation, but need not have seen them often, for the rituals of Greek religion took place outdoors, at the altars where animal sacrifices were performed. The temple was one element of a sanctuary whose boundaries typically contained other structures, statues, objects dedicated to the gods as gifts, and often features of the landscape, such as sacred trees or springs. Many temples benefited from the awesomeness of their natural surroundings, which helped to express the character of the divinities worshipped within. For instance, the temple at Sounion dedicated to Poseidon, god of the sea, commands a spectacular view of the water on three sides, and the Parthenon on the rocky Athenian akropolis celebrates the indomitable might of the goddess Athena.

The form of a Greek temple was not a space inviting entry, but rather a sort of abstract sculpture marking a place in the world. The temple incorporated a stepped base of oblong plan, rectangular rooms for the main statue and offerings, and one or more rows of columns surrounding all four sides. The vertical structure of the temple conformed to an order, a fixed arrangement of forms unified by principles of symmetry and harmony. The two most important orders in Classical Greek architecture are the Doric and the Ionic, which were supposed to reflect the proportions of a man and a woman,



Greek Orders of Architecture

A. Pediment	f. Frieze	n ₁ Shaft with flutes separated by sharp arrises
B. Entablature	g. Triglyphs	n ₂ Shaft with flutes separated by blunt fillets
C. Column	h. Metopes	o. Bases
D. Crepidoma	i. Regulae and Guttae	p. Stylobate
a. Acroterion	j. Architrave or Epistyle	q. Euthyteria
b. Sima	k ₁ Capital (Doric)	r. Stereobate
c. Geison or Cornice	k ₂ Capital (Ionic) with Volutes	
d. Tympanum	l. Abacus	
e. Mutules and Guttae	m. Echinus	

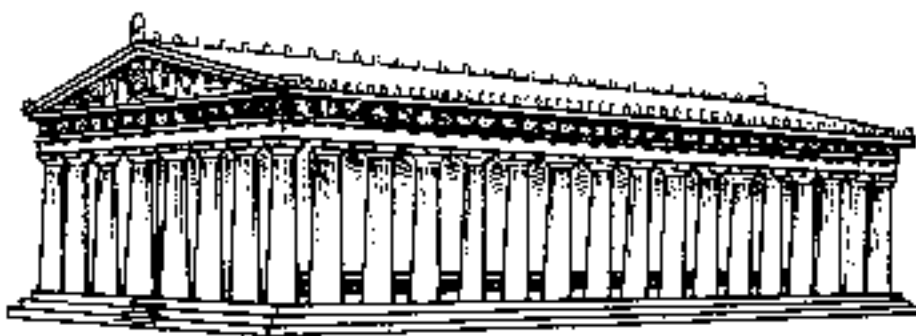


Corinthian

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respectively. The third order of Greek architecture, known as the Corinthian, first developed in the Late Classical period but was more commonly used in the Hellenistic and Roman periods. Corinthian column capitals are decorated with vegetal compositions, typically acanthus leaves. In a Greek temple, however, the order governed not only the column but the relationships among all the components. As a result, every piece of a Classical temple is integral to its overall structure; a scrap of molding often can be used to reconstruct an entire building.

The comparison between the body and the temple is one that ancient writers use, and it helps us tie architecture to the Greeks' other artistic endeavors. Temples and statues express many of the same concepts, for example, that numerical relationships underlie sound and beautiful proportions, that balance is a natural and dynamic principle, and that individual parts articulate an integrated whole. The Greek architect presented these abstract ideals in tangible form. In the Archaic and Classical periods, Greek builders favored limestone and marble construction. The quarrying and transport of such materials were costly and labor-intensive, and contingent upon substantial state budgets. For example, the wealth Athens accumulated after the Persian Wars enabled Perikles to embark on his extensive building program, which included the Parthenon and other monuments on the akropolis. Athens was able to engage skilled workmen from all parts of the Greek world, and constructed the temple, known as the Parthenon, between 447 and 432 B.C.



© John Kerschbaum

Model of the Parthenon. Scale 1:20. MMA, Purchase, Levi Hale Willard Bequest, 1890 (90.35.3) (Location: Uris Education Center)

Designed by architects Iktinos and Kallikrates, the Parthenon, which crowns the akropolis of Athens, was dedicated to the goddess Athena. It was constructed between 447 and 432 B.C., while Athens was at the height of her wealth and power under the leadership of the statesman Perikles. Built entirely of local Pentelic marble, it was one of the largest and most richly decorated of all Greek temples. The sculptural embellishment consisted of two triangular pediments filled with overlifesize figures; ninety-two plaques, or metopes, arranged under the eaves; and a frieze along the exterior top of the chamber of the temple, measuring a total of 525 feet. This ambitious sculptural program was overseen by the sculptor Pheidias, who also designed the gold and ivory cult statue of Athena, approximately forty feet high, that stood within the temple. The Parthenon itself is 110 feet 6 inches wide and 237 feet 2½ inches long. The model, of which you see a drawing here, was made in Paris by Adolphe Jolly in 1889, according to the reconstruction of the archaeologist and architect Charles Chipiez. While many details have proved to be inaccurate, the model gives an excellent sense of the architectural and sculptural features of the temple and their relative scale. (The windows in the front walls have been added to the model to reveal the interior of the temple.)

Although the Parthenon was an exceptional project, builders of Greek temples strove for the precision and excellence of workmanship that are hallmarks of Greek art in general. A civic or religious body engaged the architect, who participated in every aspect of construction: he usually chose the stone, oversaw its extraction, and supervised the craftsmen who roughly shaped each piece while it was still at the quarry. At the building site, expert carvers gave the blocks their final form, and workmen hoisted each one into place. The tight fit of the stones was enough to hold them together without mortar, and metal clamps, invisibly embedded within the layers of stone, reinforced the structure against earthquake.

Masters in many different arts collaborated in the raising of a temple. Wooden scaffolding was needed for construction, ceramic tiles for the roof, and metal fittings for the interior. Sculptors fashioned the friezes that ornament some temples, such as the Parthenon. They also made statues to fill the pediments, the triangular spaces enclosed by the gable, and akroteria, freestanding figures designed to crown the eaves. Painters enlivened sculptural and architectural details with paint, and metalworkers were hired to make any bronze decorative details on the surface of a sculpted frieze.

BRONZE STATUES OF ANCIENT GREECE AND THEIR ROMAN COPIES

Almost all the marble statues in the central area of the Mary and Michael Jaharis Gallery are copies made during the Roman period, from the first century B.C. through the third century A.D. They replicate statues of bronze created by Greek artists some five hundred years earlier during the fifth and fourth centuries B.C. All but a few ancient bronze statues have been lost or melted down to reuse the valuable metal, so that such copies provide our primary visual evidence of masterpieces by famous Greek sculptors.

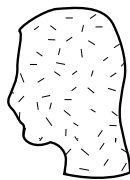
During the third millennium B.C., in the early Minoan period in Crete, the use of bronze, an alloy usually in proportions of one part tin to nine of copper, became widespread. Even after the introduction of iron, bronze remained the preferred material for many utilitarian domestic objects and for sculpture until the end of antiquity. (Brass, a combination of copper and zinc, was created during Roman times.)

Copper came to mainland Greece principally from Chalkis on the island of Euboea to the north of Athens and from the island of Cyprus (whose very name derives from the Greek word for copper). Tin was mined in Asia Minor, but was also imported from as far away as Iran and Britain. In the Archaic period, artists often hammered utensils out of a blank of bronze or cast them; sculptors riveted together hammered plates or cast works hollow using the lost-wax method. The handles, rims, and feet of vessels and some statuettes were cast solid. To embellish objects, artists might hammer the bronze over forms in order to produce reliefs or incise designs using a technique called tracing.

In the Classical period, sculptors made freestanding bronze statues by hollow-casting their parts, then joining these components together by mechanical and metallurgical means. Cold chiseling then brought out details, especially in the hair, while blemishes and holes in the metal were patched. Although artists used different alloys of bronze for different effects, the metal was always left its original color in statues—a golden brown that resembled suntanned skin. With inset eyes of stone and other materials, silver teeth, copper lips, and colored borders on the drapery, these figures must have seemed astonishingly lifelike as they stood in the bright Mediterranean light.

Hollow Lost-Wax Casting: The Direct Method

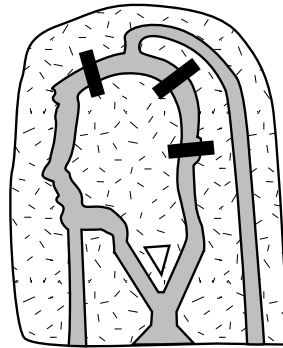
Drawing © Seán Hemingway



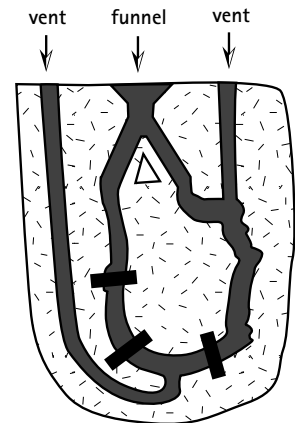
1. Roughly modeled core.



2. Wax model over core with protruding chaplets.



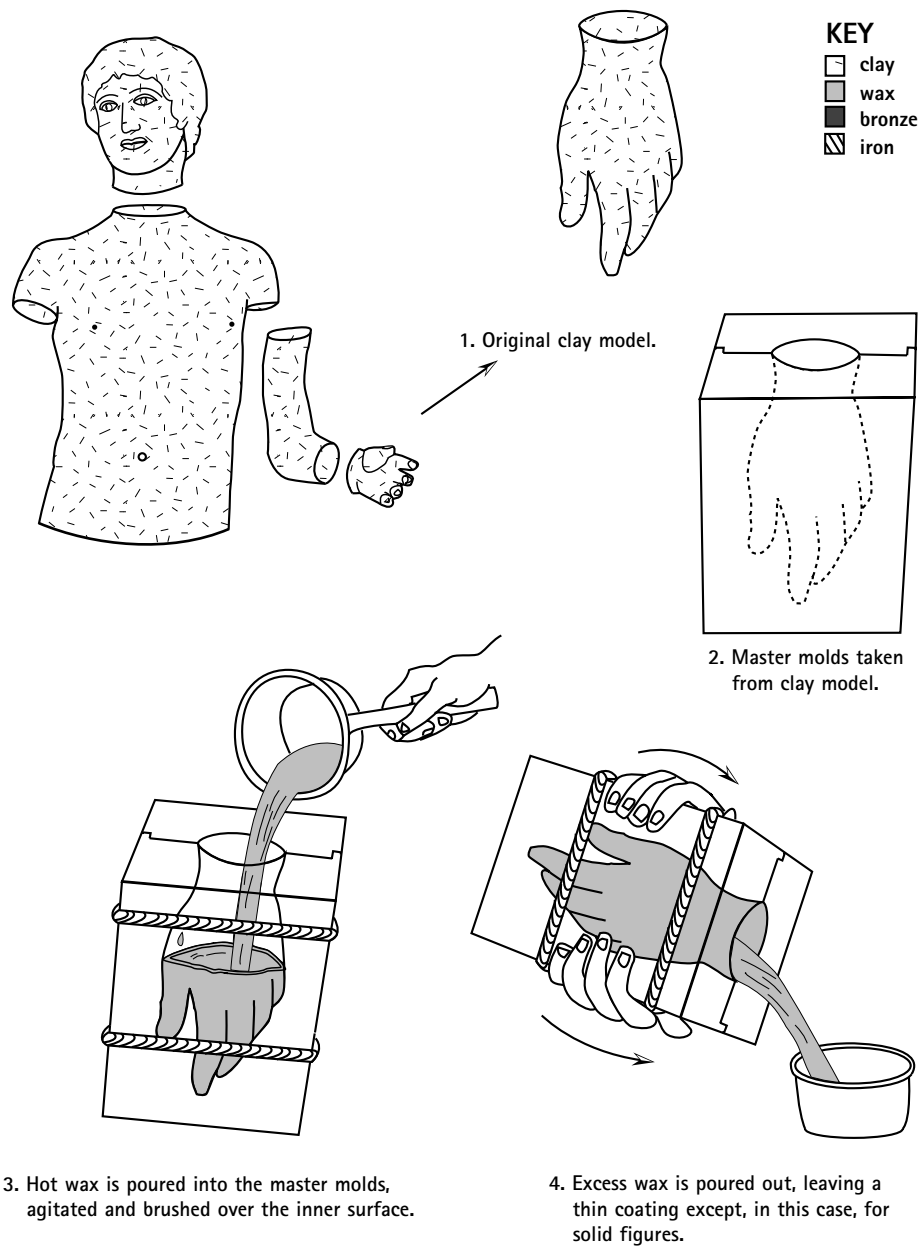
3. Clay mold built over model.

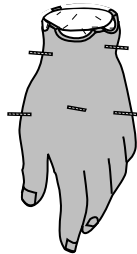


4. Wax melted out, bronze poured in.

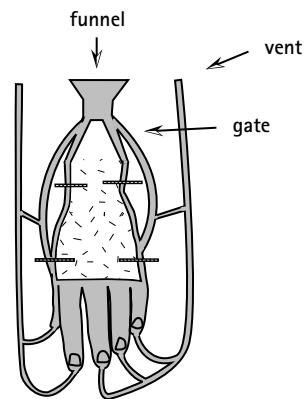
Hollow Lost-Wax Casting: The Indirect Method

Drawing © Seán Hemingway

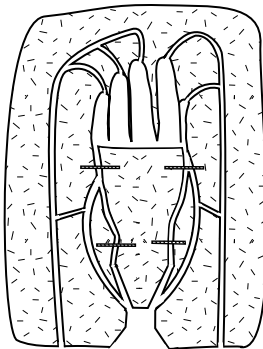




5. Finished wax working model with fingernails marked, clay core poured inside, and metal chaplets stuck through wax into core.



6. Cross section of wax working model with wax funnel, gates, and vents attached.



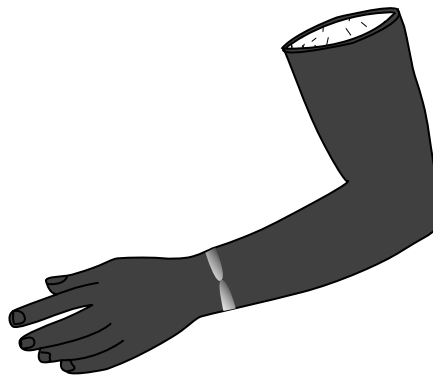
7. Cross section of investment mold inverted for baking, with hollow tubes where wax working model and gate system have been burned out.



8. Bronze has been poured, investment mold partially broken away.



9. Cast bronze hand with core, chaplets, and clipped gate systems.



10. Hand joined to arm by flow weld.

In the late fourth century B.C., the Romans initiated a policy of expansion that in three hundred years made them the masters of the Mediterranean world. Impressed by the wealth, culture, and beauty of the great Greek cities, victorious generals returned to Rome with booty that included works of art in all media. In addition, Greek teachers and artists were brought to Rome. Soon, educated or fashionable Romans wanted objects that evoked Greek culture, and images were produced in Greece and Italy that could impart the flavor of a classical gymnasium (athletic facility) or library to the villas of the nobility and the newly wealthy. To meet this demand, local artists, both Roman and Greek, made marble copies of famous bronze statues: molds taken from the original bronzes were used to make plaster casts that could be shipped to workshops anywhere in the Roman Empire and replicated in marble. These new statues ranged from carefully measured, exact copies to variants adapted to contemporary tastes. Because stone lacks the tensile strength of bronze, the Roman copies required supports, usually in the form of tree trunks or struts. By the second century A.D., the demand for copies was enormous—besides the domestic popularity of these statues, the numerous public gateways, theaters, and baths throughout the empire were decorated with niches filled with marble sculpture.

From the Renaissance onward, art patrons have prized these marble statues as decoration for their great houses in much the same way—and for largely the same reasons—that the Romans did. Until the mid-nineteenth century, excavated copies were heavily cleaned, and missing parts were carved to complete them. As the public began to appreciate the integrity and beauty of the original, fragmentary works, this type of restoration ceased, and in some cases the modern additions have been removed.

CERAMICS

Black- and Red-Figure Techniques of Athenian Vase Painting

Black- and red-figure techniques were used in Athens to decorate fine pottery between the beginning of the sixth and the end of the fourth centuries B.C., while simpler, undecorated wares fulfilled mundane household purposes. A tradition of fine pottery had existed in Greece since prehistoric times, so that the use of the potter's wheel, control over the firing process in a kiln, and principles of decoration were well established. Black-figure and red-figure are complementary processes that depend on the contrast between glossed areas, which turn black during firing, and the unglossed or reserved areas, which retain the orange color of the clay after firing.

First, the potter shaped a vase on a wheel, then set the vase out to dry until it became leather-hard. The surface was burnished and smoothed, and elements such as handles and feet were attached with slurry, a watery clay mixture. Independently of their decoration, Attic vases are distinguished by the quality of the potting, the absence of cracks, and the smoothness of the surface.

The painter who applied the decoration might or might not be the same person as the potter. In black-figure vase painting, the figural and ornamental motifs were applied using a refined clay, or gloss (commonly called "glaze" in the literature), nearly the same color as the clay of the vase. The forms were articulated by incising this gloss and adding red and white varieties of clay. The background was left the color of the clay of which the vase was made. In red-figure pottery, the outline of the forms was emphasized with a relief line and sometimes a broader gloss stripe. The figures were articulated with relief lines and, often, more or less dilute washes of gloss. Added red and white were used more sparingly in red-figure vase painting than in black-figure. The background was filled in with gloss, and the vase was then ready to be fired.

The firing process consisted of three stages. During the first, oxidizing stage, air was allowed into the kiln, turning the whole vase the color of the clay. In the subsequent reducing stage, green wood was introduced into the chamber and the oxygen supply was cut off, causing the object to turn black in the smoky environment. In the third stage, air was reintroduced into the kiln; the reserved portions turned back to orange while the glossed areas remained black. In characteristic Greek fashion, this firing process was extraordinarily efficient and required remarkable expertise.

Athenian Vases of the Sixth and Fifth Centuries B.C.: Styles, Subjects, and Some Artists

Painted vases were often made in specific shapes for specific daily uses—storage, fetching water, drinking, and so on—but also for special, often ritual occasions. Their pictorial decorations provide insights into many aspects of Athenian life, and complement the literary texts and inscriptions from the Archaic and, especially, Classical periods.

By the mid-sixth century B.C., craftsmen of the Athenian potters' quarter, known as the Kerameikos, had arrived at a fully developed style of black-figure vase painting. Attic black-figure vases were in great demand throughout the Greek-speaking world as well as among the wealthy Etruscans of Italy. Scenes of warfare were extremely popular at this time. Some, drawn from contemporary life, showed hoplites putting on their armor, bidding farewell to their loved ones before battle, or advancing in phalanx formation; but the majority represented mythological episodes or tales of the heroic past, from sources such as the *Iliad* of Homer. On these vases, gods and goddesses, famous heroes, and Amazons mingle with warriors in hoplite armor, thus raising warfare to an exalted level. Depicted with elegance and panache, these battle scenes must have afforded great pleasure to an aristocratic class that placed great emphasis on military valor and athletic competition.

One of the artists active in the Kerameikos from about 560 to 515 B.C. is known today as the Amasis Painter because he decorated a number of pots that were signed by a potter named Amasis. Some scholars conjecture that both potter and painter were the same person and that he came from Egypt, because Amasis is the Greek form of a common Egyptian name. The black-figure technique perfectly suited the sensibility of this artist. He sought extreme clarity in his compositions and had an exquisite sense of spacing, proportion, and balance. All of his images show extraordinary precision and care in execution, from tiny incisions that indicate toes to threadlike lines for spear shafts.

Exekias (ca. 550–530 B.C.), a contemporary of the Amasis Painter, was the consummate master of the black-figure technique (slide 5). Both potter and painter, he is credited with inventing several new vase shapes, including the eye-cup and the calyx-krater. He imbued any scene he created, even the most ordinary, with a sense of dignity and grandeur.

The years around 530 B.C. also witnessed a significant event: the invention of the red-figure technique in vase painting, attributed to the potter Andokides and the painter with whom he collaborated. This technique gradually replaced the earlier black-figure.

Euphronios (slide 9) and Euthymides are among the innovators who exploited the expressive possibilities of the red-figure technique at the end of the sixth and the beginning of the fifth centuries B.C. They recognized the possibilities that came from drawing forms freely, rather than laboriously delineating them with incisions. The ability to represent the human body in increasingly complex poses and their articulation of forms with dilute gloss helped to establish the primacy of this technique. Their successors tended to specialize in particular shapes, for example, artists such as the Brygos Painter, Douris, and Makron excelled in the embellishment of kylikes (drinking

cups), while the Kleophrades Painter, the Berlin Painter (slide 10), and others devoted themselves to larger pots. The Penthesilea Painter (slide 11) and his circle tended to favor more active, often mythological, subjects on small pots and cups. Another technique of vase painting, using a white clay ground, became popular during this period, and was especially applied to a type of oil flask known as a *lekythos*, which was the standard offering at graves. The white slip not only heightened the effect of the gloss drawing but also fostered the introduction of color for garments and other details. The works of the Achilles Painter and others who favored the white-ground technique preserve some of the rare surviving evidence for the ancient Greeks' use of color.

While black-figure painters of the sixth century B.C. reveled in the world of myth, early red-figure artists were interested in scenes of everyday life, which allowed them to show off their mastery of the new medium. Athletics, drinking, warfare, and other more down-to-earth themes thus took their place beside the exploits of Greek gods and heroes. Although significant exceptions exist, the vases primarily depicted an Athenian man's world. Around the middle of the fifth century B.C., the scenes of this world changed in emphasis, often showing the departure of a warrior, preparation or departure for battle, the offering of libations to the deceased (liquid offerings), and figures at a funerary monument. But even more conspicuous were the many vase shapes and subjects concerned with the daily life of women, the observances connected with marriage, and the various myths featuring women—from warrior Amazons to sea-nymph Nereids. This innovation concerned not only decorative preferences but also the uses to which the finest vases were put. It is also evident that the foremost artists—the Eretria Painter, the Meidias Painter, and their peers—worked in a delicate, controlled, and increasingly ornate style.

Although the subject matter of later fifth-century B.C. vases is familiar from earlier periods, there is a distinct change of tone. Warriors arming or fighting are now replaced by statuesque youths taking leave of their families. The music making that was associated with symposia earlier in the century is transformed into intimate, often introverted depictions of several figures listening to a performer. The domestic activities of women that had acquired prominence around the middle of the century become particularly focused on wedding preparations and celebrations of the bride.

Tanagra Figurines of the Fourth Century B.C.

Although the Greeks had been making terracotta statuettes since the eighth century B.C., it was not until the late fourth century B.C. that they began to produce brightly colored clay figurines, known as Tanagra figurines, still prized today for their naturalness, variety, and charm. These statuettes were first made in Athens and were soon being fabricated throughout the Mediterranean world. They take their name from Tanagra, an ancient city in Boeotia, the region to the north of Attica, where great numbers were discovered in tombs during the early 1870s.

The variety of gesture and detail that makes Tanagra figurines so appealing is due to their complex method of manufacture. Like most earlier terracotta statuettes, they were formed in concave terracotta molds. The original three-dimensional figure from which the mold was taken was usually freely modeled of wax or terracotta; sometimes existing figurines of terracotta, bronze, or wood were used. Tanagra figurines, however, were made in two-part molds—one for the front and one for the back. Often the heads and projecting arms were made in separate molds and attached to the statuette before firing. By varying the direction of the head and the position of the arms, a single type of figure could be given many slightly different poses. Wreaths, hats, or fans were handmade and attached.

Whereas almost all earlier terracotta figurines represented deities, the majority of Tanagra figurines are fashionable women or girls, elegantly wrapped in thin himatia (cloaks) and often wearing large sun hats and holding wreaths or fans (see fig. 25 in the **Greek Art** section). While most stand gracefully, some are seated or play games. Young boys are also represented, as are the deities Aphrodite and Eros.

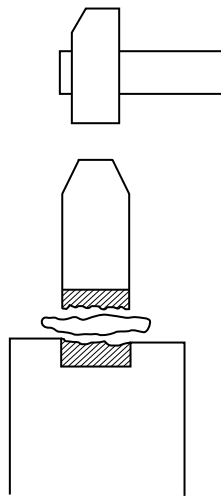
Some of these figurines have been found in private dwellings. Like other small-scale sculpture found in houses, they probably had some religious purpose and were placed in household shrines. They were also dedicated at public sanctuaries and placed in private tombs. At Tanagra, up to a dozen statuettes were found in some graves. Since fashionable ladies did not usually spend much time outdoors, religious festivals and funeral processions offered the best opportunities for displaying their finery. It is therefore possible that for all their secular appearance, the Tanagra figurines reminded the ancient viewer of solemn religious ceremonies.

The relaxed, curvaceous poses of these statuettes, their sweet faces, and the tightly wrapped drapery that forms a complex pattern of fine folds all derive from large-scale sculpture such as the statues of Praxiteles, the famous Athenian sculptor active in the mid-fourth century B.C. Their intimate, secular spirit also reflects contemporary comedies by Athenian playwrights, like Menander, who placed new emphasis on the foibles of people in everyday situations.

COINS OF ANCIENT GREECE

Origin and Technique

The concept of money as a means of exchange and as a way to store wealth and make payments can be traced at least as far back as the first written records, that is, to the third millennium B.C. in Mesopotamia and Egypt. Coinage started at the end of the seventh century B.C. in the kingdom of Lydia and in Ionia, both in Asia Minor. The innovation consisted of stamping pieces of metal of a standardized weight to guarantee their legal tender. In this way, coins could simply be counted, and it was no longer necessary to weigh money in order to determine its value.



Ancient coins were made by hand with two engraved dies: one—the obverse—was fixed in an anvil; the other—the reverse, or punch die—was placed on top of a metal blank, or flan, and the stack was struck with a hammer. The resulting images on the coin identified its geographical origin, type, and value. Since the dies themselves were engraved by hand, many of them can be compared to some of the great masterpieces of Greek sculpture and vase painting. It is interesting to compare how such subjects as Apollo or Dionysos and his followers are depicted on coins and in other media, such as vases.

The first coins were made of electrum, a naturally occurring alloy of gold and silver. Coinage spread to mainland Greece and the west in the second half of the sixth century B.C. The use of coins was quickly adopted by the Greek cities and so spread across the Mediterranean world. Since the Greeks had access to silver mines rather than sources of gold, the vast majority of their precious metal coinage was of silver in the Archaic and Classical periods.

Weight Standards and Denominations

The value of the silver coins was based on weight; it was not a token coinage. Obol (spit) and drachm (handful) were common names for coins (like the dime and dollar today), but each city had its own system of weights and denominations, making exchange between currencies difficult. Issues of a particular city were initially identified not by a legend, that is, written information, but by distinctive symbols. Within each monetary system, there were multiples and subdivisions of the obol and the drachm: the tetradrachm (four-drachm piece), the dekadrachm (ten-drachm piece; see fig. 18 in the **Greek Art** section), the hemiobol (half-obol piece), and so forth.

Images on Coins (Types)

As official state products, Greek coins are somewhat conservative in style; they are, however, original works of Greek sculpture. Since relatively few large statues in bronze or marble have survived, coins provide a tangible and contemporary sense of the Classical style.

Athenian coinage, like all city coinages, reflected local religion. However, the cult of Athena was widespread; for instance, Thurii, in southern Italy, the only Athenian colony in the west, chose the goddess as a coin type. The impact of the Parthenon sculptures reached as far as the Carian city of Aphrodisias in modern-day Turkey, where the colossal gold and ivory statue

of Athena by Pheidias appeared on a coin. Greek heroes, such as Herakles, and the great Olympian gods are often depicted on coins; however, owing to the small size of the flans (coin disks), the representations are mostly limited to the head of these figures. Mythological scenes are rare in this period but do occur, such as the abduction of the Palladion, or protective statue of Athena, on the coins of Argos. Other coins simply attest to agricultural or commercial wealth: the representation of an ear of wheat occurs on coins from Metapontum, a Greek colony in southern Italy, and an image of a tuna marks coins from the seaport of Kyzikos on the peninsula of Arktonnesos in the southern Propontis, in modern-day Turkey. Animals as attributes of the gods or as mythical creatures in their own right are also favorite coin types.

GEMS OF ANCIENT GREECE

Gem engraving, like the production of pottery and terracotta figurines, flourished in the Greek world from prehistoric times onward. One reason for the longevity of these three arts is that they produced objects that were functionally essential and easily portable. In the case of engraved gems, their purpose was to mark ownership in cultures in which writing was either unknown or restricted to very few people.

Greek gems of the Archaic and Classical periods reveal the same consummate creativity and execution familiar to us in larger scale media such as sculpture and vase painting. Moreover, the subject matter and the artistic challenges are often the same. During the early fifth century B.C., representations of young men and satyrs express artists' interest in depicting the male body in motion. During the later fifth and fourth centuries B.C., scenes of action become more intense. The depictions of ladies at home—so prominent on vases—are favored on finger rings, one class of objects closely related to gems. Another is coinage. The intaglio process used to engrave stones is related to the preparation of dies for minting coins.

The special qualities of gems reside not only in their small size but especially in their shapes and materials. An innovation of the Archaic period is the scarab, the carved beetle that had a long earlier history in Egypt. The scaraboid is a simplified variant with a smooth convex back. Its preferred stones are quartzes such as carnelian and jasper. These are favored for their durability, moderate hardness, and absence of grain. The hardest stones—emerald, aquamarine, and sapphire—were seldom engraved. (The diamond was probably unknown before the first century A.D.) The so-called Greco-Persian gems that represent the meshing of eastern Greek and Persian styles and tastes reveal a predilection for cones and complex faceted shapes; the stone of choice is chalcedony.

GLASS OF THE GREEK ARCHAIC AND CLASSICAL PERIODS

The practice of using core-formed glass vessels to hold such valuable commodities as perfume, scented oils, unguents, and cosmetics began in the later Bronze Age (around 1500 B.C.) in Mesopotamia and Egypt. In the middle of the next millennium, the technique of core-forming was revived, and core-formed vessels achieved their greatest popularity, as three successive industries manufactured relatively large quantities of them that circulated widely in the lands bordering the Mediterranean—from the Aegean, Black Sea, and the Levant in the east, to North Africa, Italy, and Spain in the west. In shapes derived from the forms of Greek ceramics and silverware, these glass vessels and their precious contents were employed in the home for cosmetic purposes, offered as votives in sanctuaries, and used to anoint the dead, after which the empty bottles were discarded in the burials.

MARBLE SCULPTURE OF ANCIENT GREECE

From the seventh century B.C. onward, the Greeks began to use marble extensively in their architecture and sculpture. Ancient marble sources included the Cycladic islands of Naxos and Paros; Thasos in the northern Aegean; Doliana in the Peloponnesos; and the mountains of Pentelikon and Hymettos near Athens. The earliest known quarries operated in Naxos, but Paros later was celebrated for its pure white marble. In Asia Minor, the city of Ephesos quarried marble from the sixth century B.C. onward, and quarries at Aphrodisias and Herakleia were opened in the Hellenistic period. Today, scientists are able to determine the provenance of most marble sculptures through isotopic analysis of their chemical compounds.

The Greeks first took measurements of the stone in the quarry. They removed the marble by chopping out a trench around the block with an iron pick, then they either levered it out or inserted wooden pegs around the edge of the block, doused them with water, and waited for the swollen pegs to split the marble away from the quarry surface. The sculptor roughed out the figure or relief using single-pointed picks, hammers, and chisels. From the sixth century B.C. onward, various types of drills, mostly powered by bows or straps, were used by sculptors for deep undercutting. In the fifth century B.C., a method of “pointing off” evolved that permitted the transfer of measurements from a model to the stone being carved, a system refined in later Greek and Roman times. This technique allowed a work to be replicated with considerable accuracy and in some quantity.

The surfaces of the marble were usually polished smooth with pumice or emery, and then painted with a mixture of natural pigments and wax, a technique known as encaustic. Even marble architectural details were treated with an organic wash that toned down the excessive whiteness of the raw stone.

QUICK LIST OF SLIDES

PREHISTORIC AND EARLY GREEK ART

(CA. 4500–CA. 700 B.C.)

1. Seated harp player.

Marble, Cycladic, late Early Cycladic I–Early Cycladic II, ca. 2800–2700 B.C. Rogers Fund, 1947 (47.100.1) (Location: The Robert and Renée Belfer Court)

2. Terracotta funerary krater (*shape of a mixing bowl for water and wine*).

Attic, Geometric, ca. 750–700 B.C. Attributed to the Hirschfeld Workshop. Rogers Fund, 1914 (14.130.14) (Location: The Robert and Renée Belfer Court)

ARCHAIC GREEK ART OF THE SIXTH CENTURY B.C.

3. Kouros.

Attic, marble from the island of Naxos with traces of paint, ca. 590–580 B.C. Fletcher Fund, 1932 (32.11.1) (Location: The Judy and Michael H. Steinhardt Gallery)

4. Terracotta alabastron (*perfume vase*) in the shape of a woman.

Eastern Greek, mid-6th century B.C. Bequest of Richard B. Seager, 1926 (26.31.453) (Location: The Robert and Renée Belfer Court)

5. Terracotta neck-amphora (*storage vessel*) with lid.

Attic, black-figure, ca. 540 B.C. Attributed to Exekias. On the body, obverse and reverse, man and woman in chariot accompanied by woman and kithara player; on the shoulder, combat of foot soldiers and horsemen. Rogers Fund, 1917, and Gift of John Davidson Beazley, 1927 (17.230.14a,b; 27.16) (Location: The Bothmer Gallery I)

6. Marble grave stele of a youth and a little girl.

Attic, ca. 530 B.C. Said to be from Athens. Inscribed in Greek on the base: "To dear Me[gakles], on his death, his father with his dear mother set [me] up as a monument." Frederick C. Hewitt Fund, 1911, Rogers Fund, 1921, Anonymous Gift, 1951 (11.185a–c,f,g) (Location: The Judy and Michael H. Steinhardt Gallery)

7. (*and poster*) Marble capital and finial in the form of a sphinx for the grave stele above (*slide 6*).

Greek, ca. 530 B.C. Said to be from Attica. Munsey Fund, 1936, 1938 (11.185d) (Location: The Judy and Michael H. Steinhardt Gallery)

8. Terracotta Panathenaic prize amphora (*storage vessel*).

Attic, black-figure, ca. 530 B.C. Attributed to the Euphiletos Painter. Obverse, Athena; reverse, footrace. Rogers Fund, 1914 (14.130.12) (Location: The Mary and Michael Jaharis Gallery)

9. Terracotta calyx-krater (*vessel for mixing water with wine, with handles in the shape of the calyx of a flower*).

Attic, red-figure, ca. 515 B.C. Potter: Euxitheos; painter: Euphronios. Obverse, Sleep and Death carrying away Sarpedon for burial; reverse, youths arming themselves. Purchase, Bequest of Joseph H. Durkee, Gift of Darius Ogden Mills, and Gift of C. Ruxton Love, by exchange, 1972 (1972.11.10) (Location: The Bothmer Gallery II)

**GREEK ART OF THE FIFTH AND FOURTH CENTURIES B.C.:
THE CLASSICAL PERIOD**

10. Terracotta amphora (*storage vessel*).

Attic, red-figure, ca. 490 B.C. Attributed to the Berlin Painter. Obverse, young man singing and playing a kithara; reverse, a judge. Fletcher Fund, 1956 (56.171.38) (Location: The Bothmer Gallery II)

11. Terracotta pyxis (*box*).

Attic, white-ground, ca. 465–460 B.C. The Judgment of Paris, attributed to the Penthesilea Painter. Rogers Fund, 1907 (07.286.36) (Location: The Bothmer Gallery II)

12. Pair of eyes.

Bronze, marble, frit (fused material), quartz, and obsidian, probably Greek, 5th century B.C. or later. Purchase, Mr. and Mrs. Lewis B. Cullman and Norbert Schimmel Bequest, 1991 (1991.11.3a,b) (Location: The Wiener Gallery)

13. Marble statue of a wounded warrior (*Protesilaos*).

Roman, Antonine period, ca. A.D. 138–181. Copy of a Greek bronze statue of ca. 460–450 B.C. Frederick C. Hewitt Fund, 1925 (25.116) (Location: The Mary and Michael Jaharis Gallery)

14. Grave stele of a girl with doves.

Greek, marble from the Cycladic island of Paros, ca. 450–440 B.C. Fletcher Fund, 1927 (27.45) (Location: The Wiener Gallery)

15. Marble statue of a wounded Amazon.

Roman, Imperial period, 1st or 2nd century A.D., copy of a Greek bronze statue of ca. 450–425 B.C. The lower legs and feet have been restored with casts taken from copies in Berlin and Copenhagen; most of the right arm, lower part of the pillar, and plinth are eighteenth-century marble restorations. Gift of John D. Rockefeller, Jr., 1932 (32.11.4) (Location: The Mary and Michael Jaharis Gallery)

16. Fragments of a marble statue of the Diadoumenos

(youth tying a fillet around his head)

Roman, Flavian period, ca. A.D. 69–96. Copy of a Greek bronze statue of ca. 430 B.C. by Polykleitos. The head, arms, legs from the knees down, and tree trunk are ancient; the remainder of the figure is a cast taken from a marble copy found on Delos and now in the National Museum, Athens. Fletcher Fund, 1925 (25.78.56) (Location: The Mary and Michael Jaharis Gallery)

17. Marble relief with a dancing maenad.

Roman, Augustan period, ca. 27 B.C.–A.D. 14. Copy of a Greek relief of ca. 425–400 B.C. attributed to Kallimachos. Fletcher Fund, 1935 (35.11.3) (Location: The Mary and Michael Jaharis Gallery)

18. Terracotta statuette of Nike, the personification of victory.

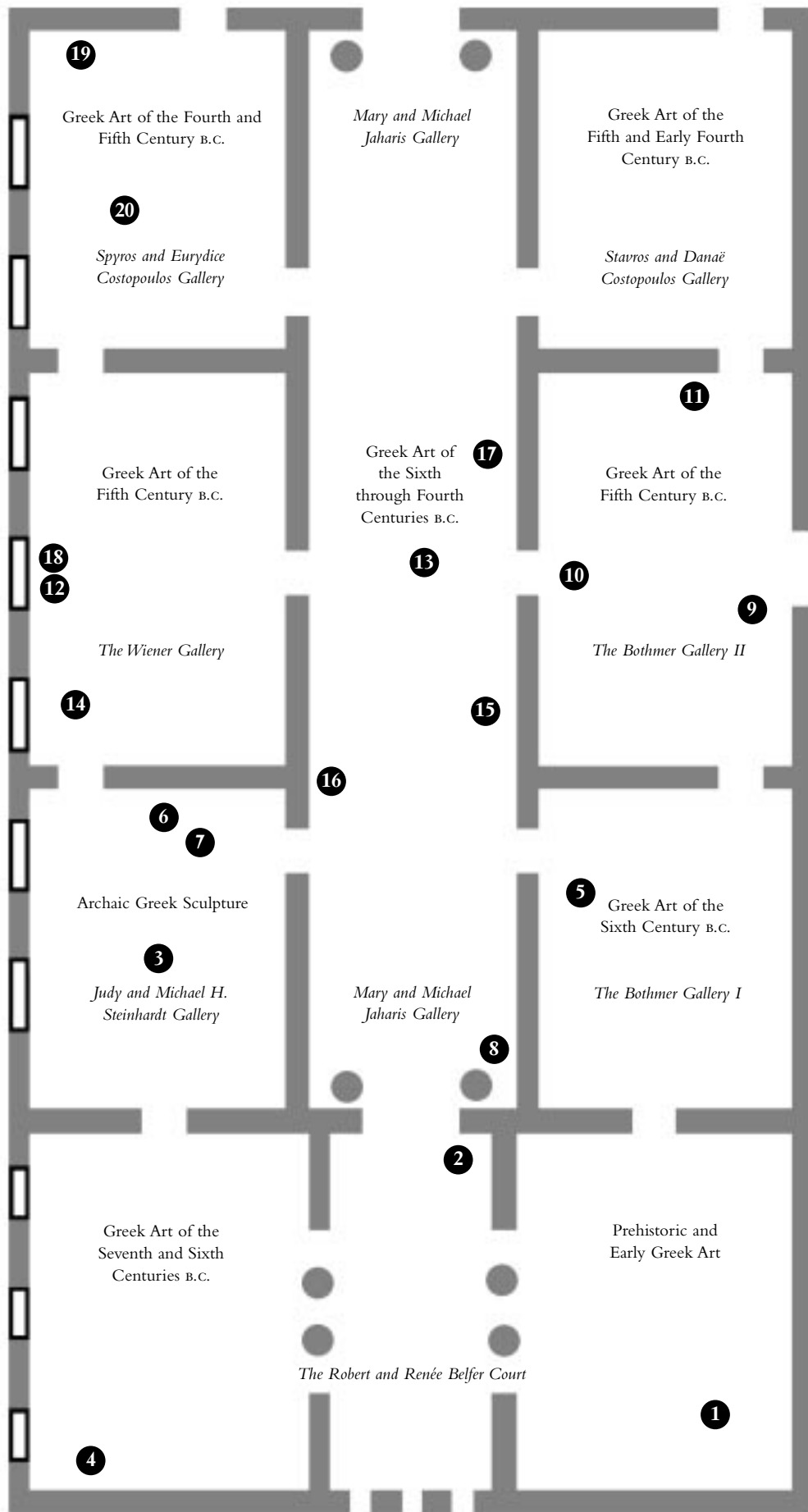
Greek, late 5th century B.C. Rogers Fund, 1907 (07.286.23)
(Location: The Wiener Gallery)

19. Sheet-gold decoration for a sword scabbard.

Gold and silver, Greek, ca. 340–320 B.C. Said to have been found near Chaian in the Crimea on the northern shore of the Black Sea. Rogers Fund, 1930 (30.11.12) (Location: The Spyros and Eurydice Costopoulos Gallery)

20. Marble funerary statues of a maiden and a younger girl.

Attic, ca. 320 B.C. Said to have been found in Athens. Rogers Fund, 1944 (44.11.2–3) (Location: The Spyros and Eurydice Costopoulos Gallery)



THE GREAT HALL



Seated harp player

Marble, Cycladic, late Early Cycladic I–Early Cycladic II, ca. 2800–2700 B.C.
H. 11½ in. (29.2 cm). Rogers Fund, 1947 (47.100.1) (Location: The Robert
and Renée Belfer Court)

A male figure sits on a high-backed chair playing a stringed instrument to accompany himself as he sings. Painted details originally embellished the figure and others like him, but even now, reduced to plain white marble, his features are legible and engaging. Indeed, the pronounced abstraction of these figures, their simplification into elegant wedge shapes, is what so appeals to our modern sensibility.

The figure tilts back his head, draws his lips forward, and makes us think of the words he must be singing; his prominent ears allow him to hear his own music. The arm muscles and carefully articulated fingers suggest his power as a musician; he releases his right thumb, perhaps to sound a note on a string. But what is he singing?



detail



detail

Looking at this harp player from the third millennium B.C., we might think of the bards who sang the epic tales of heroes, gods, and goddesses, such as the ones recorded in Homer's *Iliad* and *Odyssey* two thousand years later. In fact, though his eyes may have been painted in, the slits in this figure's blank face recall the blind singer Demodokos described in the *Odyssey*. In an age before writing, poets composed their works orally and performed them to music. The rhythm may have helped them to remember the long epics, thus preserving the memory of heroes and great deeds from the semimythic past.



?

Questioning: Why are the singer's mouth and ears so prominent? Are his eyes closed in concentration, or for another reason? Do you think he is at the end of a song or at its beginning? What sort of role would this person have played in a preliterate society?



obverse view (*slide 2*)

Terracotta funerary krater (*shape of a mixing bowl for wine and water*)

Attic, Geometric, ca. 750–700 B.C. Attributed to the Hirschfeld Workshop.
H. 3 ft. 6 $\frac{5}{8}$ in. (108.3 cm). Rogers Fund, 1914 (14.130.14) (Location: The Robert and Renée Belfer Court)

On this magnificent vessel, the main scene occupies the widest portion of the vase. The deceased is laid out on a bier, probably surrounded by members of his household and other mourners. For optimal clarity, the dead man is shown on his side, and the checkered shroud that would have covered his body is depicted above him as a long rectangle with two projections. The zone below shows a procession of chariots and foot soldiers, perhaps referring to those who participated in the funerary procession to the burial site or the military deeds of the deceased. Since chariots and the hourglass-shaped oxhide shields seen here were less common at this time than in the earlier Bronze Age, it is more likely that the scene is meant to evoke the glorious ancestry and tradition to which the dead man belonged.




detail



reverse view

Monumental grave markers were employed in Athens during the Geometric period. Like this one, they were large vases, often decorated with representations of funerals and open at the bottom so that libations could be poured through the top and into the grave. Only in the later Archaic period were stone sculptures used as funerary monuments.

	
<p>?</p>	<p>Questioning: Does the term “geometric” accurately describe the style of this krater? What does the center scene represent? Identify the roles of all the people around the deceased; for instance, what are the people with their hands on their heads doing? Compare the stubble of their hair to the long hair of the warriors below them; what happened to the mourners’ hair? What is the checkerboard rectangle above the deceased? What is the relationship between the warriors below and the dead man? The mazelike decoration at the top of the neck of this huge vase is called a meander pattern; what does the word <i>meander</i> mean in English usage? (It comes from the winding Maiandros River in Asia Minor, which flowed into the Aegean, south of the island of Samos.)</p>
<p>!</p>	<p>Activity: Have the students write descriptions of three different events that occur on an imaginary Geometric funerary krater. Ask them to place the sentences within geometric shapes on a piece of paper: one description in a circle, one in a square, and one in a triangle.</p>
<p>*</p>	<p>Discussion: Have your students read the following poem.</p> <p style="padding-left: 40px;">Nothing in the world can surprise me now. Nothing is impossible or too wonderful, for Zeus, father of the Olympians, has turned midday into black night By shielding light from the blossoming sun, and now dark terror hangs over mankind. Anything may happen, so do not be amazed if beasts on dry land seek pasture with dolphins in the ocean, and those beasts who loved sunny hills love crashing sea waves more than the warm mainland.</p> <p style="padding-left: 40px;">—Archilochos of Paros, eighth-century B.C. lyric poet (Willis Barnstone, trans., <i>Greek Lyric Poetry</i> [New York: Schocken Books, 1967], p. 29, no. 13)</p> <p>Discuss the theme in this poem. How might the highly organized decoration of this giant vase be a reaction to the theme of this poem?</p>



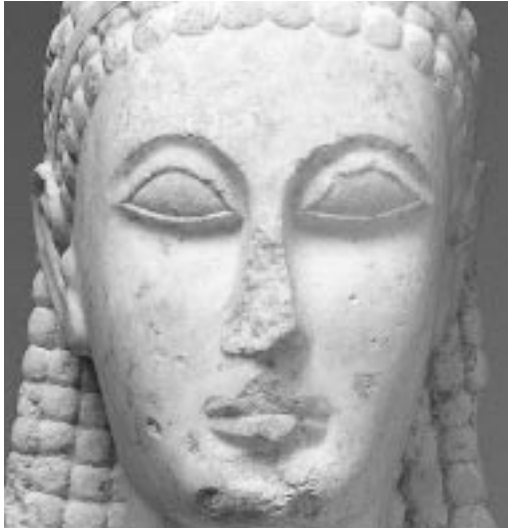
Kouros

Attic, marble from the island of Naxos with traces of paint, ca. 590–580 B.C.
H. 76 in. (193 cm). Fletcher Fund, 1932 (32.11.1) (Location: The Judy and Michael H. Steinhardt Gallery)

The Greek sculptor of this marble vase was clearly aware of the proportions and poses of Egyptian stone sculpture (to the point of showing the fists clutching what in Egyptian art was probably meant to be a rolled-up sweat cloth). But here he departed from that tradition by depicting this kouros (from the Greek noun *kouros*, or “youth”) without either an Egyptian kilt or a supporting back pillar. Gone, too, is the Homeric convention that male nakedness expressed vulnerability and shame. From the eighth century B.C. onward, the Greeks often represented male figures in the nude; no other contemporary culture had this custom. Greek youths trained and competed in athletic contests in the nude, and nudity also denoted heroic excellence. The beauty of a perfectly proportioned, well-trained body was considered an outward manifestation of the striving for excellence that marked a hero.



detail



detail



detail, back

It is extremely difficult to sculpt a figure so balanced that all of its weight is carried on the legs with no added support along the side. But in accomplishing this, the artist achieved a natural appearance that must have seemed extraordinarily lifelike, especially when the figure was painted with pigment mixed with wax, which still lingers in the hair, eyeballs, necklace, and fillet. Even so, the figure retains a sense of the block from which it emerged. (Notice how, at the outer corner of the eyes, the front and side planes meet at right angles.) And in such details as its hair, shoulder blades, and calf muscles, this statue is more of an elegant engraving than a sculpture.

Erected in sanctuaries and cemeteries outside the city walls, large-scale stone statues, such as this striding nude young man, served as dedications to the gods or as grave markers. Although this sculpture, one of the earliest known marble statues of the human figure made in Attica, marked the grave of a young Athenian aristocrat, it is essentially an ordered simplification of the human form—suggesting a general statement of Greek heroic excellence, and not necessarily a specific portrait.



?

Questioning: How is the shape of this youth similar to the decoration on the giant vase discussed earlier (slide 2)? Do you think this is a portrait? Or even an ordinary man?



!

Activity: Ask the students to design a base and write on it an inscription, or epitaph, for the figure. For instance, what was his name, who ordered the monument to be carved, and what deeds did the young man perform during his life?

*

Discussion: Have your students read the following quotation.

Nudity, arete, apartness, purity: a suggestive combination whose force is further strengthened (as so often in Greek culture) by an obvious antithesis, namely, the untrammelled licentiousness of the naked Satyr and Centaur, both half man, but also absolutes of a kind, but now on the “dark side.”

—Andrew Stewart, *Greek Sculpture: An Exploration*, vol. 1, *Text* (New Haven: Yale University Press, 1990), p. 106

Could this statement be applied to this kouros? Can nudity be seen as a “uniform” for a special class of beings? If so, who would have been members of that class?



Terracotta alabastron (*perfume vase*) in the shape of a woman

Eastern Greek, mid-6th century B.C. H. 7⅞ in. (18.7 cm). Bequest of Richard B. Seager, 1926 (26.31.453) (Location: The Robert and Renée Belfer Court)

From about 600 B.C., eastern Greece, comprising the Greek-speaking city-states in Asia Minor and on the nearby islands, led in the production of stone statues of korai (from the Greek noun *kore*, or “young maiden”), which were either freestanding or used as support columns known as karyatids. The peak period for the production of korai was around 520 B.C. This perfume vase refers to the stone statues of korai. Like the roughly contemporary kouros in slide 3, this young woman is stepping forward and smiling, but unlike the male youth, she is fully clothed in a long linen tunic known as a chiton and wrapped in a himation, or cloak.



detail



detail



?

Questioning: How are the kouros (slide 3) and this figure similar? Do you detect any movement in this woman? Why does this woman wear clothes, while the kouros does not? Whom might this woman represent? Could this sort of figure in larger size have been part of an ancient Greek building? If so, which part?

*

Discussion: Have your class read the following passage about Queen Penelope of Ithaka.

She [Athena] drifted a sound slumber over Icarius' daughter,
back she sank and slept, her limbs fell limp and still,
reclining there on her couch, all the while Athena,
luminous goddess, lavished immortal gifts on her
to make her suitors lose themselves in wonder ...
The divine unguent first. She cleansed her cheeks,
Her brow and fine eyes with ambrosia smooth as the oil
the goddess Love applies, donning her crown of flowers
whenever she joins the Graces' captivating dances.
She made her taller, fuller in form to all men's eyes,
her skin whiter than ivory freshly carved, and now,
Athena's mission accomplished, off the bright one went
as bare-armed maids came in from their own quarters,
chattering all the way, and sleep released the queen.

—Homer, *Odyssey*, Book 18, lines 188–225 (Robert Fagles, trans.,
The Odyssey [New York: Penguin Books, 1996], p. 382)

Do you find this earlier Homeric view of female beauty reflected in the terracotta figure? Why or why not?



obverse view (slide 5)

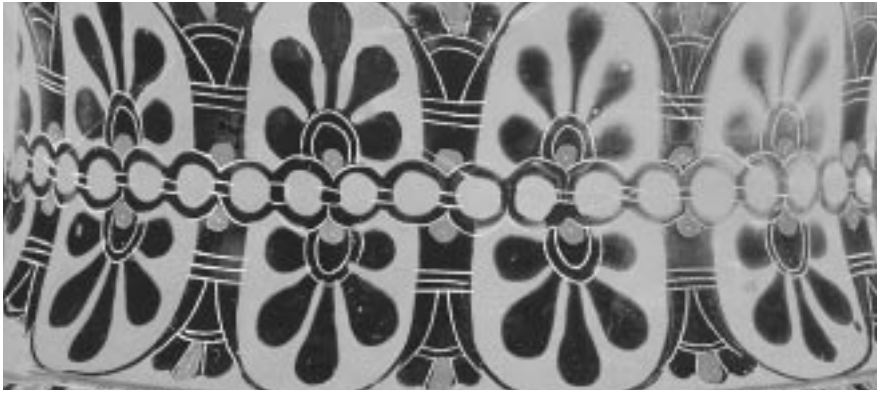
Terracotta neck-amphora (*storage vessel*) with lid

Attic, black-figure, ca. 540 B.C. Attributed to Exekias. On the body, obverse and reverse, man and woman in chariot accompanied by woman and kithara player; on the shoulder, combat of foot soldiers and horsemen. H. 22 $\frac{1}{8}$ in. (55.4 cm). Rogers Fund, 1917, and Gift of John Davidson Beazley, 1927 (17.230.14a,b; 27.16) (Location: The Bothmer Gallery I)

At the center of the procession in the main scene are four horses, one of them white, drawing a chariot. The accompanying youth evokes Apollo playing his kithara, its ivory arm ornaments neatly distinguished from the wood of the box by white paint applied to the black gloss. With all of the figures in profile, the subject may be Athena as a charioteer carrying Herakles to Olympos, while another woman, perhaps Hebe, his wife to be, faces the two and greets them.



reverse view



top: detail, neck of vessel

bottom: detail, obverse

Although black-figure painting was a cumbersome and restrictive process, Greek artists were able to achieve with it a variety of effects and forcefulness of expression. Probably the greatest single black-figure artist was Exekias, the creator of this amphora, who was both potter and painter. Although the essential elements of this vase are traditional, its particular character derives from the robust shape of the vase, the extraordinary precision and vitality of the figures and ornaments, and the perfect relationship between all of these parts. Exekias carefully incised the black silhouettes in order to create details of anatomy and patterned dress, and then applied red paint to articulate the beards and hair, and white to distinguish the flesh of the women.



?

Questioning: Which is more important here, the shape of the vase or the decoration? Why do you think so? How were the details of this vase created: with paint, or by some other means? Have your class look closely and try to identify the palm frond forms, called palmettes, and the lotos (lotus). Which are more expressive, the horses or the humans? And are these humans? What is the mood of this vase? Are there similarities between the figures on this vase and the kouros (slide 3)? Focusing on one of the figures, which part of its face is unnatural?





Marble grave stele of a youth and a little girl

Attic, ca. 530 B.C. Said to be from Athens. Inscribed in Greek on the base:
“To dear Me[gakles], on his death, his father with his dear mother set [me]
up as a monument.” H. 13 ft. 10 $\frac{3}{4}$ in. (423.8 cm). Frederick C. Hewitt Fund,
1911, Rogers Fund, 1921, Anonymous Gift, 1951 (11.185a-c,f,g) (Location:
The Judy and Michael H. Steinhardt Gallery)

The youth on this marble shaft is depicted as an athlete with an aryballos (oil flask) suspended from his wrist. Greek men and boys rubbed olive oil on their bodies before working out, and then, after exercising, scraped off the oil and dirt with a curved metal instrument called a strigil. The young man holds a pomegranate—a fruit associated with both fecundity and death in Greek myth—perhaps indicating that he had reached puberty before his death. The little girl, presumably a younger sister, holds a flower.



detail



detail

This exceptionally lavish monument, which stands over thirteen feet high, must have been erected by one of the wealthiest aristocratic families. Some scholars have interpreted the name of the youth in the inscription as Megakles, a name associated with the powerful clan of the Alkmeonidai, who opposed the tyrant Peisistratos during most of the second half of the sixth century B.C. Many tombs of the aristocratic families were desecrated and destroyed as a result of that conflict, and this stele may well have been among them.

This stele is the most complete grave monument of its type to have survived from the Archaic period. Fragments were acquired by the Metropolitan in 1911, 1921, 1936, 1938, and 1951. The fragment with the girl's head, here a plaster copy, was acquired in 1903 by the Berlin Museum; the fragment with the youth's right forearm, also a plaster cast here, is in the National Museum in Athens. The capital and crowning sphinx are casts of the originals, displayed in a case nearby.



?

Questioning: Compare Megakles to the kouros (slide 3); which is more naturalistic and which is later in date? Does this relief look like a portrait?



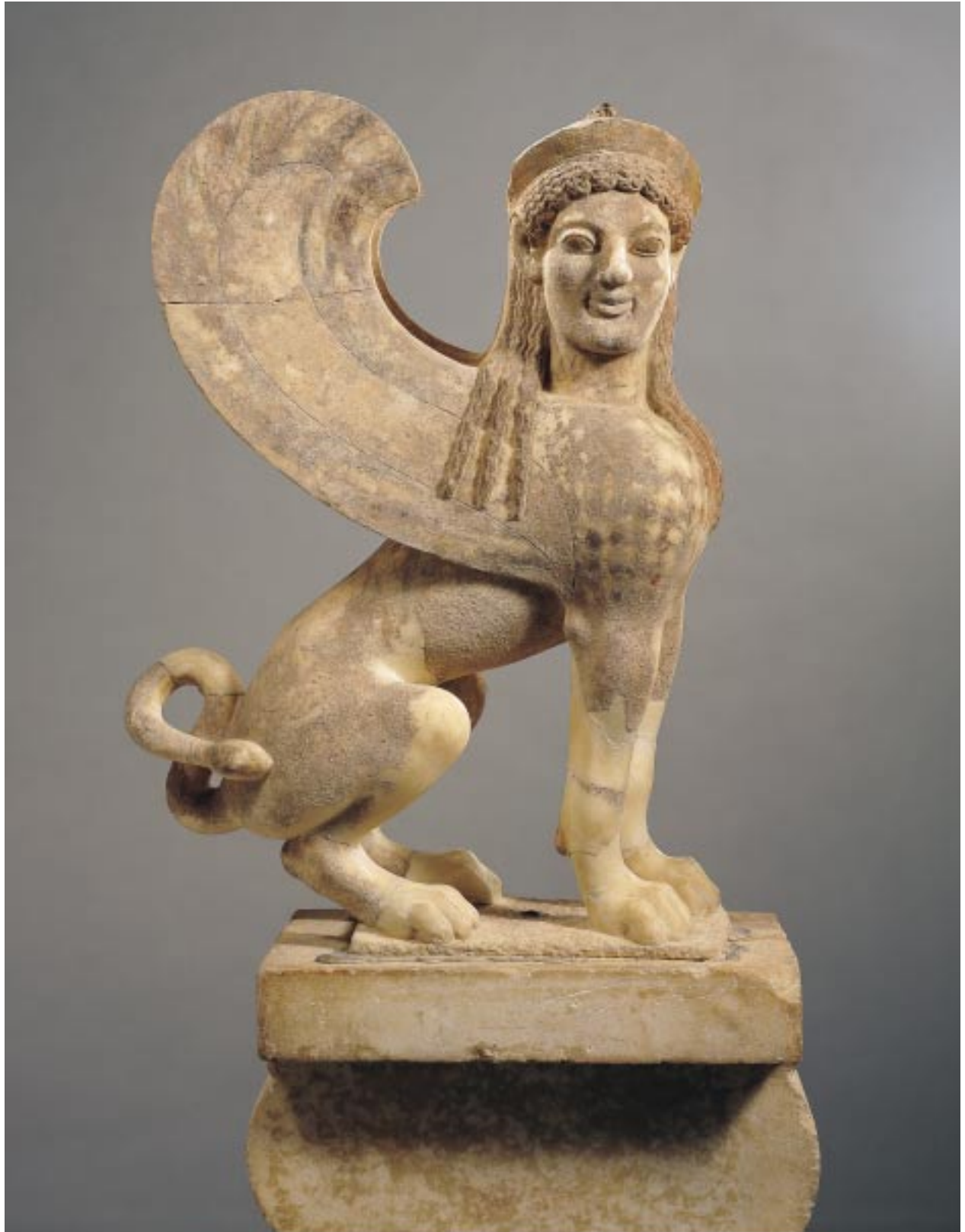
*

Discussion: Have your class read the following lines of poetry.

But one man, Thersites, still railed on nonstop.
 His head was full of obscenities, teeming with rant,
 all for no good reason, insubordinate, baiting the king—
 anything to provoke some laughter from the troops.
 Here was the ugliest man who ever came to Troy.
 Bandy-legged he was, with one foot clubbed,
 both shoulders humped together, curving over
 his caved-in chest, and bobbing above them
 his skull warped to a point,
 sprouting clumps of scraggly, woolly hair.
 Achilles despised him most, Odysseus too—

—Homer, *Iliad*, Book 2, lines 246–56 (Robert Fagles, trans.,
The Iliad [New York: Penguin Books, 1990], p. 106)

What does this passage tell us about ancient Greek notions of the relationship between physical ugliness and moral character? What is the moral character of Megakles as he is represented here?



Marble capital and finial in the form of a sphinx for the grave stele *(slide 6)*

Greek, ca. 530 B.C. Said to be from Attica. H. 29 $\frac{1}{8}$ in. (74 cm). Munsey Fund, 1936, 1938 (11.185d) (Location: The Judy and Michael H. Steinhardt Gallery)

This capital and sphinx originally crowned the tall grave marker of the youth and little girl (slide 6). A plaster copy has been set on the monument itself so that the original can be studied more closely in the display case. The finial was carved separately from the capital on which it stands. The sphinx's serene smile contrasts with its tensed haunches and twisting tail; the sculpture still retains abundant traces of red, black, and blue pigment. Its plinth was set into a socket at the top of the capital and secured by a metal dowel and a bed of molten lead. The capital is in the form of two double volutes resembling a lyre. The front face of the capital also had a painted design of volutes and palmettes.

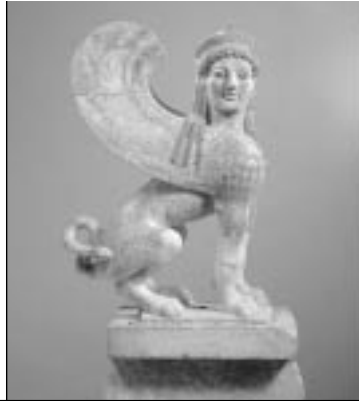


detail



detail

The sphinx, a mythological creature with a lion's body and a human head, was known in various forms throughout the eastern Mediterranean region from the Bronze Age onward. The Greeks usually represented it as a winged female and often depicted it on grave monuments as a guardian of the dead.



?

Questioning: Why does it make sense to have the sphinx high up on a monument? Which parts of the sphinx seem full of energy; which seem serene? Her smile resembles that of Megakles (slide 6), the kouros (slide 3), and the alabastron woman (slide 4); does this mean the sphinx is friendly? Would the sculpture be more lifelike if the sphinx's mouth were a straight line?



!

Activity: The most famous sphinx of Greek legend inhabited a mountain at the western edge of the territory of Thebes, and waylaid passersby with a riddle: “What creature walks on four legs in the morning, two at noon, and three in the evening?” When unfortunates could not answer, the sphinx strangled and ate them. She met her match with Oedipus, however. When Oedipus gave the correct answer—“Man”—the sphinx, according to one legend, committed suicide, and, according to another, Oedipus killed her. Why is “Man” the correct answer? Because human beings crawl on all fours as children, walk on two legs in middle life, and use a cane in old age.

Have the students each make up a riddle, the answer to which is one of the works of art in the gallery.



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reverse view (slide 8)

Terracotta Panathenaic prize amphora (*storage vessel*)

Attic, black-figure, ca. 530 B.C. Attributed to the Euphiletos Painter. Obverse, Athena; reverse, footrace. H. 24½ in. (62.2 cm). Rogers Fund, 1914 (14.130.12)
(Location: The Mary and Michael Jaharis Gallery)

Vases like this amphora, filled with forty-two quarts of special Athenian olive oil, were given as prizes to winners in the games of the Panathenaic Festival, founded in 566 B.C. and held every four years in Athens. (Oil was particularly appropriate since, according to legend, Athena gave Athens the olive tree.)

In decoration, technique of manufacture, and form, Panathenaic amphorai followed established traditions for generations. The figures appear as black silhouettes against the orange of the fired clay; details were incised into the decoration before the vase was fired in the kiln. On one side of this vase, decorated by the Euphiletos Painter, Athena, wearing a helmet and shield and holding aloft a spear, aggressively strides forward. Under her arm, you can see the snake-fringed edge



detail



obverse view

of her aegis, the goatskin with the head of Medusa at its center, which was typically worn by Athena. On either side of the goddess, a rooster perches on a column and an inscription in Greek runs along the left column stating, “A prize from the games at Athens.” On the other side of the vase is the athletic event for which the oil-filled amphora was awarded. Nude, as was the Greek custom for athletes, five runners pump their arms and legs in a sprint, perhaps the stadion, a race of approximately two hundred yards.



?

Questioning: Which athletic event is this, a long-distance run or a sprint? What about the scene is contrary to expectation; shouldn't the youngest man be the best athlete? For what other duty of a male citizen might athletics be good training?

*

Discussion: Have your students read the following passage.

He who wins, of a sudden, some noble prize
in the rich years of youth
is raised high with hope; his manhood takes wings;
he has in his heart what is better than wealth.
But brief is the season of man's delight.
Soon it falls to the ground; some dire decision uproots it.
—Thing of a day! Such is man; a shadow in a dream.
Yet when god-given splendour visits him
a bright radiance plays over him, and how sweet is life!

—Pindar of Thebes, fifth-century B.C. lyric poet (*Pythian Odes* VIII: 88–98, trans. H. D. F. Kitto in *The Greeks* [Harmondsworth: Penguin Books, 1971], pp. 174–75)

How are the attitudes of ancient athletes different from or similar to the attitudes of modern athletes?



obverse view (*slide 9*)



reverse view

Terracotta calyx-krater (*vessel for mixing wine with water, with handles in the shape of the calyx of a flower*)

Attic, red-figure, ca. 515 B.C. Potter: Euxitheos; painter: Euphronios.

Obverse, Sleep and Death carry away Sarpedon for burial; reverse, youths arming themselves. H. 18 in. (45.7 cm). Purchase, Bequest of Joseph H. Durkee, Gift of Darius Ogden Mills, and Gift of C. Ruxton Love, by exchange, 1972 (1972.11.10) (Location: The Bothmer Gallery II)

The practice in antiquity of depicting scenes of profound seriousness on utilitarian objects is quite foreign to us today. In the absence of universal literacy and rapid communication, images played a major role in conveying and perpetuating important values, in stories, traditions, and other kinds of information that assumed narrative form. The *Iliad* and the *Odyssey* attributed to Homer were in many respects central to the definition of ancient Greek culture, because these poems told of the heroes and exploits of a shared glorious past. At the same time, major elements of the poems, such as the pantheon of deities and the geographical locations, remained unchanged, thus giving mythical events an ongoing reality.

The scene on the obverse of this vessel is connected to the *Iliad*, Homer's epic poem that described fifty days of the legendary ten-year conflict between the Greeks and Trojans, thought by modern scholars to have occurred about 1200 B.C. It is rendered in the red-figure technique, whose origin is conventionally dated to around 530 B.C. In this technique, the background is painted with black





detail

gloss, while the red color of the fired clay is used for the bodies of the figures. The flowing lines of human anatomy on the red clay, the details of the armor, and the wings drawn here in thin lines with a fine brush would have been difficult to achieve using the incising tool of the black-figure technique. All of the major figures in this scene are identified by inscriptions, and the vase also bears the name of its potter, Euxitheos, and its painter, Euphronios.

The Lycian prince Sarpedon, son of Zeus and Europa (or Laodameia, as Homer has it), was killed at Troy by Achilles' friend Patroklos, and Zeus was stricken with grief. To assure a decent burial, Zeus ordered Sleep and Death, the winged twin sons of Night, to carry Sarpedon to his homeland for a hero's funeral. In the obverse scene on this krater, Sarpedon is gently lifted off the ground by Sleep and Death, as directed by Hermes, messenger of the gods and psychopompos (conductor of souls). Two Trojan warriors, Leodamas and Hippolytos, stand on either side. As in Book 16 of the *Iliad*, Sarpedon has been stripped of most of his armor by the Greeks; only his greaves, or shin guards, remain. The body's rightward movement is indicated by the diagonals of blood that spill from his wounds. Imposing even in death, Sarpedon is larger than the other figures, recalling Homer's metaphor that Sarpedon fell beneath Patroklos' spear as an oak, poplar, or tall pine goes down beneath the axe of a shipwright.

Although this scene contains the important message that even Zeus cannot prevent the ultimate death of a beloved son, it is still notable that a story concerning a past enemy of the Greeks should be featured on such a large and fine vase produced by a leading Athenian artist. The subject on the reverse is an arming scene. The youths and their equipment are, in every respect, Athenian, of the late sixth century B.C. The names by which several are identified, however, are of figures from the past. Thus, the Athenian youths arming themselves and named for illustrious ancestors have the potential to gain the renown of Sarpedon.

	 
?	<p>Questioning: Which is the largest figure in the main composition and why? Do you think Sarpedon had an easy death? Which figures have eyelashes? Is there a relationship between these figures with eyelashes? Compare the scene of Sarpedon with the scene on the terracotta amphora attributed to Exekias (slide 5); what are the differences in style, perspective, and mood?</p>
!	<p>Activity: Ask the students to write an eyewitness account of the death and burial of Sarpedon. They may write it as if they themselves were present or they may write it from the perspective of a different character, such as a warrior, a passing traveler, Zeus, Hermes, or the winged figure of Sleep or Death.</p>
*	<p>Discussion: Have your students read the following poems.</p> <p>Well, what if some Thracian glories in the perfect shield I left under a bush? I was sorry to leave it—but I saved my skin. Does it matter? O hell, I'll buy a better one.</p> <p>—Archilochos of Paros, eighth-century B.C. lyric poet (Willis Barnstone, trans., <i>Greek Lyric Poetry</i> [New York: Schocken Books, 1967], p. 32, no. 29)</p> <p>Ah, my friend, if you and I could escape this fray and live forever, never a trace of age, immortal I would never fight on the front lines again or command you to the field where men win fame. But now, as it is, the fates of death await us, thousands poised to strike, and not a man alive can flee them or escape—so in we go for the attack! Give our enemy glory or win it for ourselves!</p> <p>—Sarpedon to Glaukos, in Homer, <i>Iliad</i>, Book 12, lines 374-81 (Robert Fagles, trans., <i>The Iliad</i> [New York: Penguin Books, 1990], pp. 335-36)</p> <p>Compare the themes of these two poems. Which captures the spirit of the scene on the obverse of this vase?</p>



obverse view (*slide 10*)

Terracotta amphora (*storage vessel*)

Attic, red-figure, ca. 490 B.C. Attributed to the Berlin Painter. Obverse, young man singing and playing a kithara; reverse, a judge. H. 16 $\frac{3}{8}$ in. (41.5 cm). Fletcher Fund, 1956 (56.171.38) (Location: The Bothmer Gallery II)

This work is a masterpiece of Greek vase painting because it brings together many features of Athenian culture in an artistic expression of the highest quality. The shape itself is central to the effect. The symmetry, scale, and luminous gloss on the obverse create a three-dimensional surface that endows the subject with volume.

The identity of the singer, whose body and drapery echo the shape of the amphora, is revealed by his instrument, the kithara, a type of lyre used in public performances, including recitations of epic poetry. The figure on the other side, perhaps a judge or trainer, appears to render his assessment of the performance.





detail



reverse view

Supposedly invented by Apollo, the kithara was made of wood, plates of metal, or even ivory; both its sounding board and side arms were hollow. The musician stood while playing its seven strings, using his left hand for most notes and a leaf-shaped plectrum in his right hand to strike louder and longer notes. Usually a shoulder strap would help keep the heavy instrument at arm level, although the musician shown here does not wear one.

	
<p>?</p>	<p>Questioning: Which is more important, the shape of the vase or its decoration? Is the musician at the beginning or the end of his performance? What type of song or poem do you think he is singing? Is it funny, sad, patriotic? Compare the singer here to the figures on the Exekias vase (slide 5); what is the mood of each vase?</p> 
<p>!</p>	<p>Activity: Have the students write poems that a kithara player such as this one might have sung in public. What kind of poems would be suitable for this musician's audience: funny, sad, heroic? In what tempo might the musician be singing the different types of songs, which mood would use the higher notes, which the lower? Now have the students create poems about themselves and their daily lives. Would a large instrument like the kithara be appropriate for these personal, non-public works? Would a smaller audience and a smaller harp, called a lyre, be better? (The word <i>guitar</i> derives from <i>kithara</i>—by way of Arabic, Spanish, and French. The word <i>lyrical</i> comes from a type of personal song sung to the accompaniment of a lyre in ancient Greece.)</p>

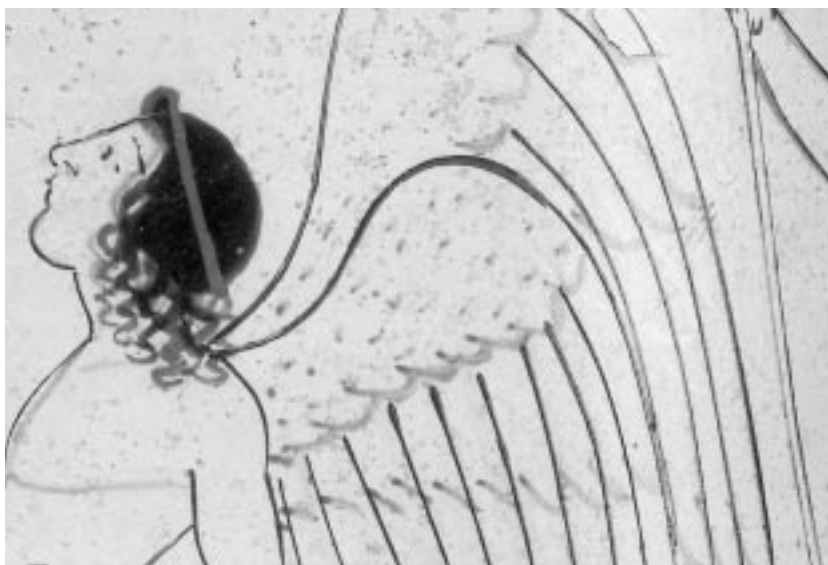


(slide 11)

Terracotta pyxis (*box*)

Attic, white-ground, ca. 465–460 B.C. The Judgment of Paris, attributed to the Penthesilea Painter. H. 6¾ in. (17.2 cm). Rogers Fund, 1907 (07.286.36)
(Location: The Bothmer Gallery II)

Since many of these boxes were used to hold cosmetics and other articles of adornment, the decoration of this pyxis—depicting the Judgment of Paris—is especially appropriate. On the orders of Zeus, Hermes brought three goddesses to young Paris (named here), one of the sons of King Priam of Troy, so that he could decide which of them should have the golden apple marked “for the fairest.” Hera guaranteed Paris power if he chose her, Athena assured him military success, and Aphrodite offered him the most beautiful woman in the world as his wife. Paris gave the apple to Aphrodite, who rewarded him with Helen, the wife of Menelaos, king of Sparta. Helen abandoned her husband and went with Paris to Troy. Menelaos then incited his powerful brother Agamemnon, king of Mycenae, and the rest of the Greeks to join him in attacking Troy in revenge for the “theft” of his wife. The result was the Trojan War.





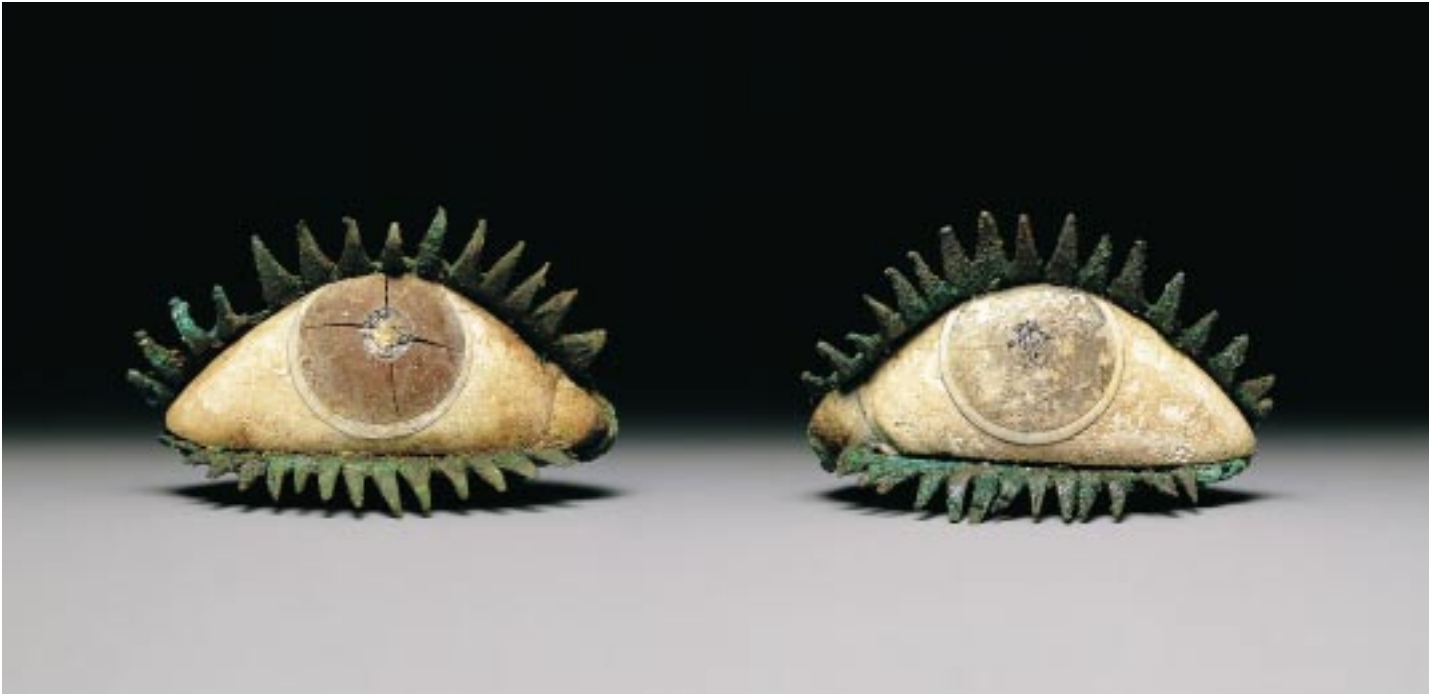
detail



other views

During the middle of the fifth century B.C., the white-ground technique seen here was commonly used for lekythoi—oil flasks placed on graves—and for fine vases of other shapes. As Classical painters sought to achieve ever more complex effects with the limited possibilities of red-figure, the white background offered new possibilities with its gloss lines and polychromy. This particular pyxis reflects the delight with which an accomplished artist depicted traditional subjects.

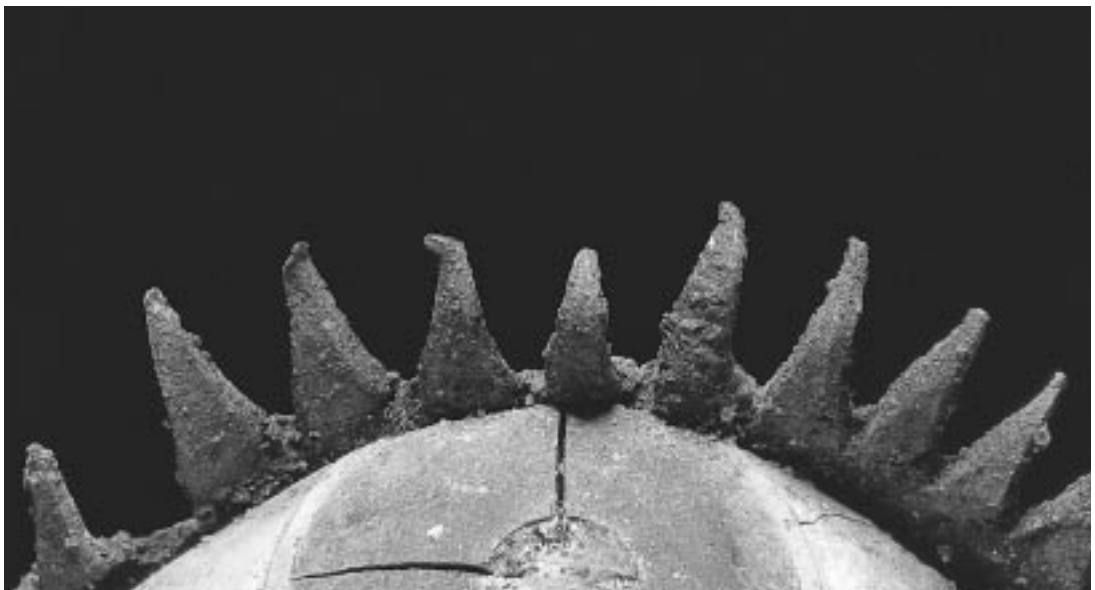
	
<p>?</p>	<p>Questioning: Who are the different gods depicted on this vase? Do you feel as though the figures are actors on a stage? What was this box used for? Why would the scene of a beauty contest on this box be appropriate? Compare this work to the black-figure amphora attributed to Exekias (slide 5), the red-figure calyx-krater painted by Euphronios (slide 9), and the red-figure amphora painted by the Berlin Painter (slide 10); how does the scene on this white-ground pyxis differ from the others? Do you think the white-ground technique contributed to this difference?</p> <div data-bbox="764 1058 1529 1338">  </div>
<p>!</p>	<p>Activity: If your students do not know the Judgment of Paris story, explain that the decoration of this box represents a beauty contest of goddesses. What qualities do each of the goddesses represent? Have each student write down a version of the beauty contest, explaining why a certain goddess wins. How many follow the ancient tale and have Aphrodite, goddess of love, win the contest?</p>



Pair of eyes

Bronze, marble, frit (fused material), quartz, and obsidian, probably Greek, 5th century B.C. or later. H. 1½ in. (3.8 cm). Purchase, Mr. and Mrs. Lewis B. Cullman and Norbert Schimmel Bequest, 1991 (1991.11.3a,b) (Location: The Wiener Gallery)

Greek and Roman statues were designed to give colorful, lifelike impressions. Both marble and wood sculptures were brightly painted, but bronze statues retained their original color—a pale, fleshlike brown—although lips and nipples were often inlaid with copper, and teeth with silver. Eyes were usually made separately and set into prepared sockets. This pair of brown eyes, designed for a statue that was larger than life, gives a sense of the potent immediacy that ancient sculpture was able to convey. The heavy-lidded look in Roman marble copies of Greek bronzes may result from an attempt to imitate the carefully cut-out eyelashes around the eyes of bronze statues, as we see here.



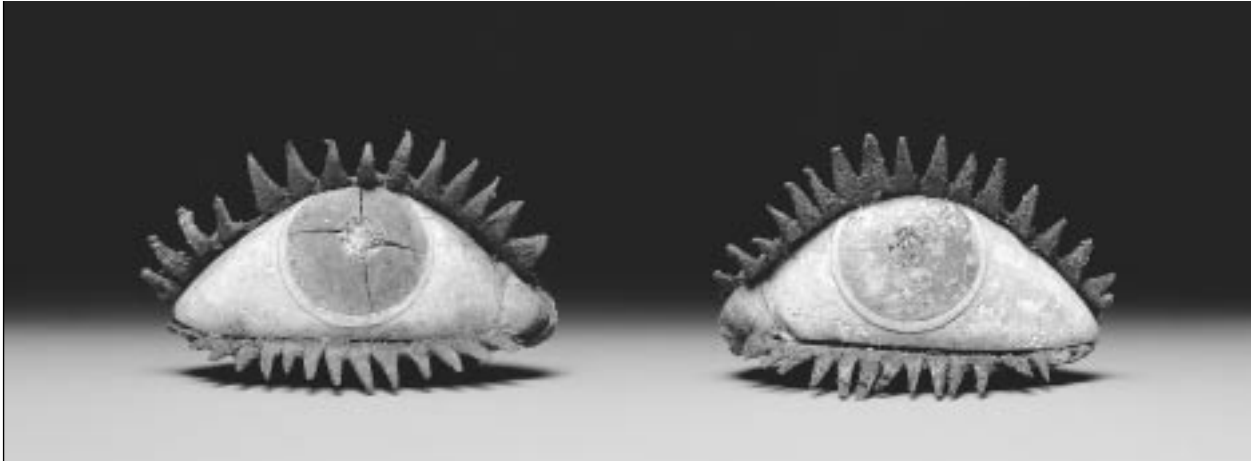
detail of eyelashes



detail (*slide 13*)



detail (*slide 16*)



?

Questioning: How would a stone sculptor copying a bronze statue give a sense in marble of eyelashes such as these? Why would the artist use quartz for the eyes?



Marble statue of a wounded warrior (*Protesilaos?*)

Roman, Antonine period, ca. A.D. 138–181. Copy of a Greek bronze statue of ca. 460–450 B.C. H. 87 in. (2.21 m). Frederick C. Hewitt Fund, 1925 (25.116) (Location: The Mary and Michael Jaharis Gallery)

During the Early Classical period (ca. 480–450 B.C.), Greek sculptors experimented with ways of depicting bodies in motion while keeping the faces solemn and aloof. The Greek bronze prototype of this Roman marble was created in that style, capturing the warrior in an action pose, freezing a moment within a larger story. Here, in its marble copy, the wounded hero wears a helmet; on his left arm, a marble strap indicates that he additionally held a shield worked in bronze. In his right hand, he probably held a spear. Although his feet are firmly planted on the sloping ground, his backward-leaning stance seems precarious. Perhaps in the original bronze statue he stood on the inclined gangplank of a ship, since a planklike form surrounded by waves is carved on the plinth of a second copy in the British Museum, London.

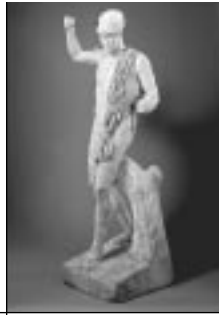


detail



detail

Young Greek heroes were normally shown nude. It has been suggested that this sculpture depicts the Greek hero Protesilaos, who ignored an oracle's warning that the first Greek to step on Trojan soil would be the first to die in battle, and thus chose to die valiantly for fame and glory. This statue may represent Protesilaos descending from the ship, ready to meet his fate. Following the discovery of a wound carved in the right armpit, the figure was reinterpreted as a dying warrior falling backward and was tentatively identified as a famous statue by the sculptor Kresilas. A number of other identifications have been suggested to explain the unusual stance and the unique iconography of this work, but none has won general acceptance.



?

Questioning: Before identifying the figure, ask the class to try to figure out what this man is doing. Is he at the beginning or end of an action? What has he been doing? What will happen to him? Does his face or his body communicate the story to us? Compare the face of this warrior to that of the kouros (slide 3). Which face has character, what the Greeks called *ethos*? And what kind of character are we talking about? Why is this soldier nude? Does his nudity make him seem more vulnerable or more powerful?

!

Activity: Have each student write a story about this warrior; ask them to imagine what happened before the moment depicted here, and what happened after. As an extension of this, consider the fact that Early Classical Greek artists chose character-istic poses to represent *rhythmos*, or patterns of movement, in their art. To grasp this concept, ask six members of your class to think about the sequence of actions involved in pitching a baseball. Have them pose in the different stages of throwing the ball. Ask the rest of the class to decide which “frozen moment” best captures the idea of the pitch, then have them draw the moment.

*

Discussion: Have your students read the following verse.

...It is shocking
when
an old man lies on the front line
before a youth: an old warrior whose head is white
and beard gray, exhaling his strong soul
into the dust, clutching his bloody genitals
in his hands: an abominable vision,
foul to see: his flesh naked. But in a young man
all is beautiful when he still
possesses the shining flower of lovely youth.
Alive he is adored by men,
desired by women, and finest to look upon
when he falls dead in the forward clash....

—Tyrtaios of Sparta, seventh-century B.C. lyric poet (Willis Barnstone,
trans., *Greek Lyric Poetry* [New York: Schocken Books, 1967], p. 40, no. 57)

Does this poem capture the mood of the work of art here? Why or why not?



Grave stele of a girl with doves

Greek, marble from the Cycladic island of Paros, ca. 450–440 B.C. H. 31½ in. (80 cm). Fletcher Fund, 1927 (27.45) (Location: The Wiener Gallery)

The gentle gravity of this child is beautifully expressed in her sweet farewell to her pet doves. The drapery masterfully reveals her body and its stance among its simple elegant folds. Her peplos, a dress that is a length of cloth that is first folded, then fastened at both shoulders, is unbelted and falls open at the flank, exposing a young backside. Other hints of the girl's tender years include her childlike obliviousness to the fabric piled at her feet and to the fold on her belly, flipped up and captured beneath one of the doves.

Many of the most skillful stone carvers came from the Cycladic islands, where marble was plentiful. Since the girl's profile face resembles those of several of the cavalry riders on the frieze of the Parthenon, the sculptor of this stele might have been among the artists who congregated in Athens during the third quarter of the fifth century B.C. to decorate the Parthenon.



detail



detail

Two holes bored into the top edge of this grave marker indicate that some sort of finial, probably a palmette, surmounted the stone. As with many Greek reliefs, details such as the straps of the girl's sandals and part of the doves' plumage would have been picked out with paint.



?

Questioning: Does this relief seem like a portrait? Does it look more like a girl or a woman? Why might the artist have wished to give a womanly aspect to this grave marker of a girl?

!

Activity: Have your students assume the same pose as this girl. Which parts of the body did they have to move? What emotion does the pose convey?

*

Discussion: Have your class read the following quotation.

The most influential of the Sophists was Protagoras of Abdera (ca. 480-410 B.C.) whose well-known dictum [was] “man is the measure of all things”...What Protagoras actually seems to have meant by this phrase was that all knowledge is subjective, that is, dependent upon the mind and sense organs of the individual, and that objective knowledge which discounted the perceiver was impossible...Greek sculpture in the Classical period...shows... a tendency to think of sculptures not only as hard, “real” objects known by touch and by measurement but also as impressions, as something which is in the process of change, a part of the flux of experience, bounded not by solidity and “hard edges” but by flickering shadows and almost undiscernable [sic] transitions.

—J. J. Pollitt, *Art and Experience in Classical Greece* (Cambridge: Cambridge University Press, 1972), p. 69

Does this quotation hold true for the relief of the girl with doves? Has the artist anticipated different subjective responses to this relief? Ask each student in the class to describe what he or she sees in the relief. Does everyone have the same insights?



Marble statue of a wounded Amazon

Roman, Imperial period, 1st or 2nd century A.D. Copy of a Greek bronze statue of ca. 450–425 B.C. The lower legs and feet have been restored with casts taken from copies in Berlin and Copenhagen; most of the right arm, lower part of the pillar, and plinth are eighteenth-century marble restorations. H., including plinth and hand, 6 ft. 8¼ in. (2.038 m). Gift of John D. Rockefeller, Jr., 1932 (32.11.4) (Location: The Mary and Michael Jaharis Gallery)

In Greek art, the Amazons, a mythical race of warrior women from Asia Minor, were often depicted in combat with such heroes as Herakles, Achilles, and Theseus. This statue represents a fugitive from battle who has lost her weapons and bleeds from a wound near her right breast. Her chiton is unfastened at one shoulder and cinched in at the upper waist with a makeshift bit of bridle from her horse; lower down, a second belt is beneath the *kolpos*, or overhanging pocket of cloth. (In Greek mythology, a lost belt usually means that sexual intercourse has occurred, so some scholars have suggested that this Amazon has been raped as well as wounded.)



detail



detail

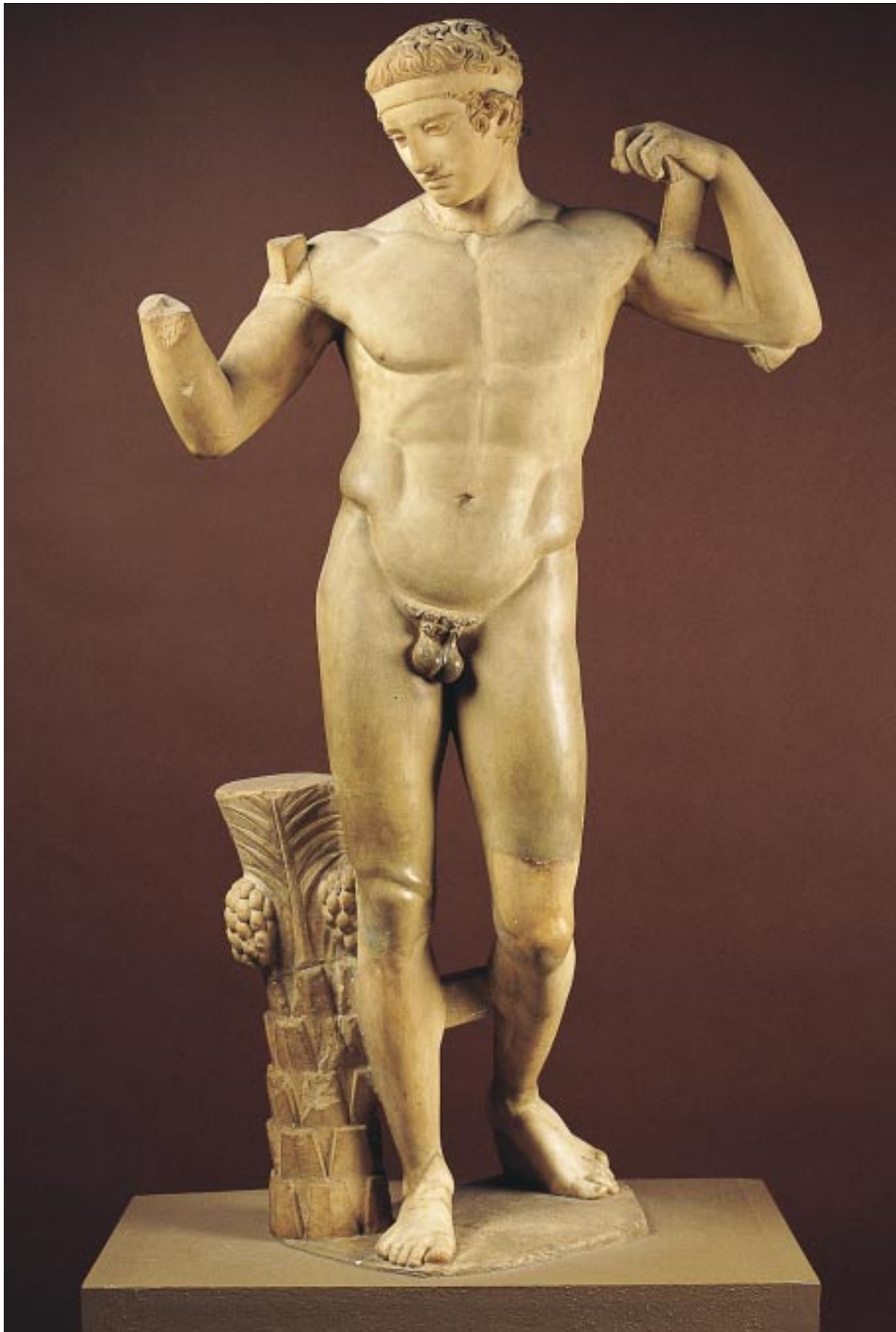
Despite her plight, the Amazon's face shows little sign of pain or fatigue. She leans lightly on a pillar at her left and rests her right arm gracefully on her head in a gesture often used to denote sleep or death. Such emotional restraint was characteristic of Classical art of the second half of the fifth century B.C. The Roman writer Pliny the Younger describes a competition held among five famous sculptors in the mid-fifth century B.C., including Pheidias, Polykleitos, and Kresilas, who were each to make a statue of a wounded Amazon for the great temple of Artemis at Ephesos, on the coast of Asia Minor, where the Amazons had legendary and cultic connections with the goddess. It has been suggested that the original bronze statue of this figure stood in the precinct of that temple.



?

Questioning: How is this female warrior similar to and different from the falling male warrior (slide 13)? Does her physique seem womanly? Why is her arm on her head? When do you put your arm on your head in this way?





Fragments of a marble statue of the Diadoumenos (*youth tying a fillet around his head*)

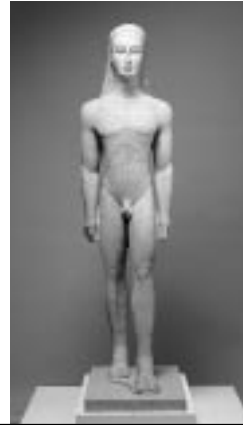
Roman, Flavian period, ca. A.D. 69–96. Copy of a Greek bronze statue of ca. 430 B.C. by Polykleitos. The head, arms, legs from the knees down, and tree trunk are ancient; the remainder of the figure is a cast taken from a marble copy found on Delos and now in the National Museum, Athens. H. 73 in. (185.4 cm). Fletcher Fund, 1925 (25.78.56) (Location: The Mary and Michael Jaharis Gallery)

This statue represents a youth adorning his head with a fillet (band) after victory in an athletic contest. The original bronze probably stood in a sanctuary such as that at Olympia or Delphi, where games were regularly held. The trunk of a palm tree in this marble copy not only provided support for the stone figure but also alluded to the palm given to victors at Greek athletic games. The Greek sculptor Polykleitos of Argos (active ca. 460–410 B.C.) was one of the most famous artists of the ancient world. He produced many bronze statues of athletes and even created a giant gold and ivory statue of Hera for a new temple in Argos. His figures are carefully designed, with special attention to bodily proportions and stance that follow his idea of *symmetria*, or “commensurability of parts,” as set out in his *Canon*, written around the mid-fifth century B.C. (The *Canon* exists now only as a summation in Aristotle’s *Metaphysics*, written in the fourth century B.C.) Not only a practical manual, this work was also a philosophical treatise, since Polykleitos sought to express the concept of “the perfect” in art. He may have been influenced by Pythagoras of Samos (active late sixth century B.C.), who thought that even concepts such as justice could be expressed by numbers.



detail

Looking carefully at the Diadoumenos, one discovers that the figure's rib cage and pelvis tilt in opposite directions, setting up a rhythmic contrast in the torso (called "chiastic" because of its resemblance to the Greek letter χ , or chi) that creates an impression of organic vitality. The position of his feet—poised between standing and walking—gives a sense of potential movement. This rigorously calculated pose, which is found in almost all works attributed to Polykleitos, became a standard formula in Greco-Roman and later Western European art.



?

Questioning: Did the original bronze statue by Polykleitos have a palm trunk? Compare the arms and legs of this athlete; how are they interrelated? Compare this statue to the kouros (slide 3). How are the statues similar? Different?

!

Activity: Draw two vertical rectangles on a sheet of paper. Make photocopies for the class. Ask the students to sit in front of the Diadoumenos and sketch the outline of the statue within one of the vertical rectangles so that the top, sides, and lower part of the body touch the edges of the rectangle. Now, do the same with the kouros (slide 3). Discuss with the students how the directional angles created by the pose of each figure express either immobility or action. The students will see from their sketches how the mass of sculpture relates to the space around it and how some statues have closed forms while others have more open forms.

*

Discussion: Have your class read the following quotation.

Greek artists tended to look for the typical and essential forms which expressed the essential nature of classes of phenomena...

—J.J. Pollitt, *Art and Experience in Classical Greece* (Cambridge: Cambridge University Press, 1972), p. 6

Is this true for the Diadoumenos, or does this work of art realistically portray the body of an athlete? Do you think the Diadoumenos might be a portrait?



Marble relief with a dancing maenad

Roman, Augustan period, ca. 27 B.C.–A.D. 14. Copy of a Greek relief of ca. 425–400 B.C. attributed to Kallimachos. H. $56\frac{5}{16}$ in. (143 cm). Fletcher Fund, 1935 (35.11.3) (Location: The Mary and Michael Jaharis Gallery)

Maenads were mythological women who attended Dionysos, god of wine. They had abandoned their homes and families and roamed the mountains and forests, singing and dancing, often in a state of ecstatic frenzy. Sometimes they clothed themselves in fawn or panther skins, crowned themselves with garlands of ivy, and ate the raw flesh of the animals they tore to pieces. This figure, wearing an ivy wreath and earrings and carrying a thyrsos (a fennel stalk bedecked with ivy leaves and berries and usually crowned with a pinecone), moves forward as though in a trance. Her drapery is smooth where it rests against her body, but is a mass of swirling furrows elsewhere. The emphasis on the dramatic patterning of the drapery folds is typical of the sculptural style of the late fifth century B.C.



detail



detail

This work was copied from a famous relief of dancing maenads dated to the late fifth century B.C. The original relief was created around the same time that Euripides portrayed the followers of Dionysos in his play the *Bacchai*, which contains the following lines:

...when the holy flute like honey plays
the sacred song of those who go
to the mountain!
To the mountain!
Then, in ecstasy, like a colt by its grazing mother,
The Bacchante runs with flying feet, she leaps!

—Euripides, *Bacchai*, lines 160-67 (William Arrowsmith, trans., *The Bacchae*, in David Grene and Richard Lattimore, eds., *The Complete Greek Tragedies*, vol. 7, *Euripides III* [New York: The Modern Library, 1959], p. 365)



?

Questioning: Which is more important and dramatic here, the woman or her clothing? What hint tells you she may have been an aristocrat?

*

Discussion: Thoukydides, the famous fifth-century B.C. historian, recorded a speech delivered by the Athenian statesman Perikles commemorating those who had fallen in the Athenian armed forces during the first year of the Peloponnesian War. Near the end of his speech, Perikles said:

On the other hand, if I must say anything on the subject of female excellence to those of you who will now be in widowhood, it will be all comprised in this brief exhortation. Great will be your glory in not falling short of your natural character; and greatest will be hers who is least talked of among the men whether for good or for bad.

—(Crawley translation of *The Peloponnesian War by Thucydides* [New York: The Modern Library, 1951], p. 109: Book 2, chapter 6)

Discuss this passage in relation to the relief of the maenad. What does it say about the “official” place of women in Greek society?



Terracotta statuette of Nike, the personification of victory

Greek, late 5th century B.C. H. 7 in. (17.8 cm). Rogers Fund, 1907
(07.286.23) (Location: The Wiener Gallery)

With slots in her back for wings and a breast exposed, this small Nike seems about to touch down from flight. The power of her forward motion can be seen in the way in which her chiton presses hard against her body and thus reveals it, while its train snaps behind.

The earliest surviving reference to the goddess Nike occurs in the eighth century B.C. in Hesiod's poem of the *Theogony*, where she is presented as the daughter of the Titan Pallas and the nymph Styx. Despite the lineage on her father's side, Nike fought on the victorious side of the Olympian gods against the Titans. From the early sixth century B.C., she appears in sculpture and on vases with either two or four wings, as well as on akroteria, the sculpture that decorated the roofline of some buildings. By the Classical period, she is



detail



detail

depicted with her usual attributes of a garland, jug, phiale (libation bowl), and censer for burning incense. She was seen as bringing victory in both battle and athletic contests. Some representations of winged angels in early Christian art were influenced by such Classical personifications of victory.



?

Questioning: Why might it make sense for victory to have wings? Have you run into the word “Nike” before? What do you think the “swoosh” symbol on Nike shoes represents?



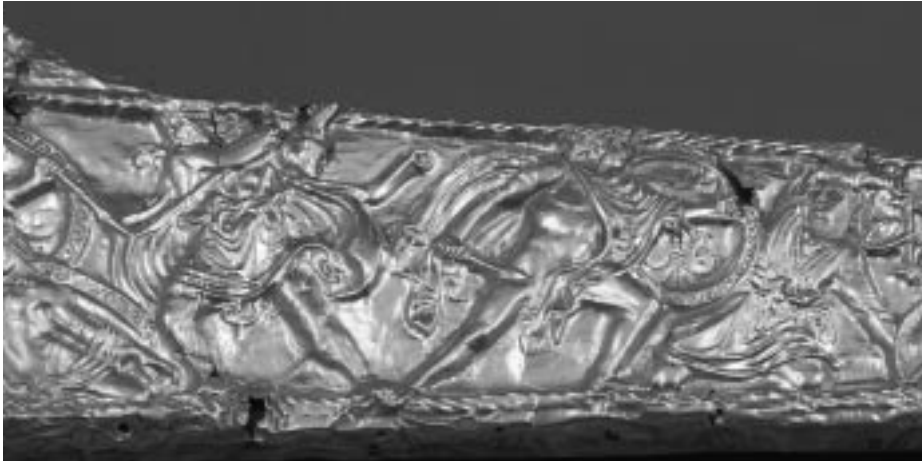
Sheet-gold decoration for a sword scabbard

Gold and silver, Greek, ca. 340–320 B.C. Said to have been found near Chaian in the Crimea on the northern shore of the Black Sea. L. $21\frac{7}{16}$ in. (54.5 cm). Rogers Fund, 1930 (30.11.12) (Location: The Spyros and Eurydice Costopoulos Gallery)

Around 600 B.C., along the north shore of the Black Sea, Greek colonists encountered the Scythians, a nomadic people who lived in the Eurasian steppes during the first millennium B.C. The Scythians were renowned for their skills as horsemen, their bravery, and their gold. Both Greek and local themes embellish this gold foil that once covered a scabbard, a typically Scythian piece of equipment. Most of the surface shows Greeks battling barbarians, with wounded and dying warriors and horses thronging the narrow part of the scabbard. At the broad top of the sheath are two griffins confronting one another; above them are scenes of deer being killed, one by a lion, the other by a griffin—exotic themes from southwest Asia that appealed to local tastes, as they had to the Greeks.



detail



detail

The missing scabbard that this gold decoration covered was undoubtedly of sturdier material, probably wood. Such an elaborately embellished scabbard would have formed part of a ceremonial set of Scythian weapons that would typically have included a sword, a bow, and a bow case. Although the scabbard is of Scythian type, the decoration is typically Greek in style and undoubtedly of Greek workmanship. Similar sheet-metal gold work has been excavated from the royal cemetery at Vergina in northern Greece and from kurgans (burial mounds) of Scythian rulers in the northern Pontic region around the Black Sea, and may be from the same workshop.



?

Questioning: How does the decoration on this Greek work of art tell you that it was created for a non-Greek client? Do you think this piece of military equipment was used in combat? If not, why would a warrior have had it created?

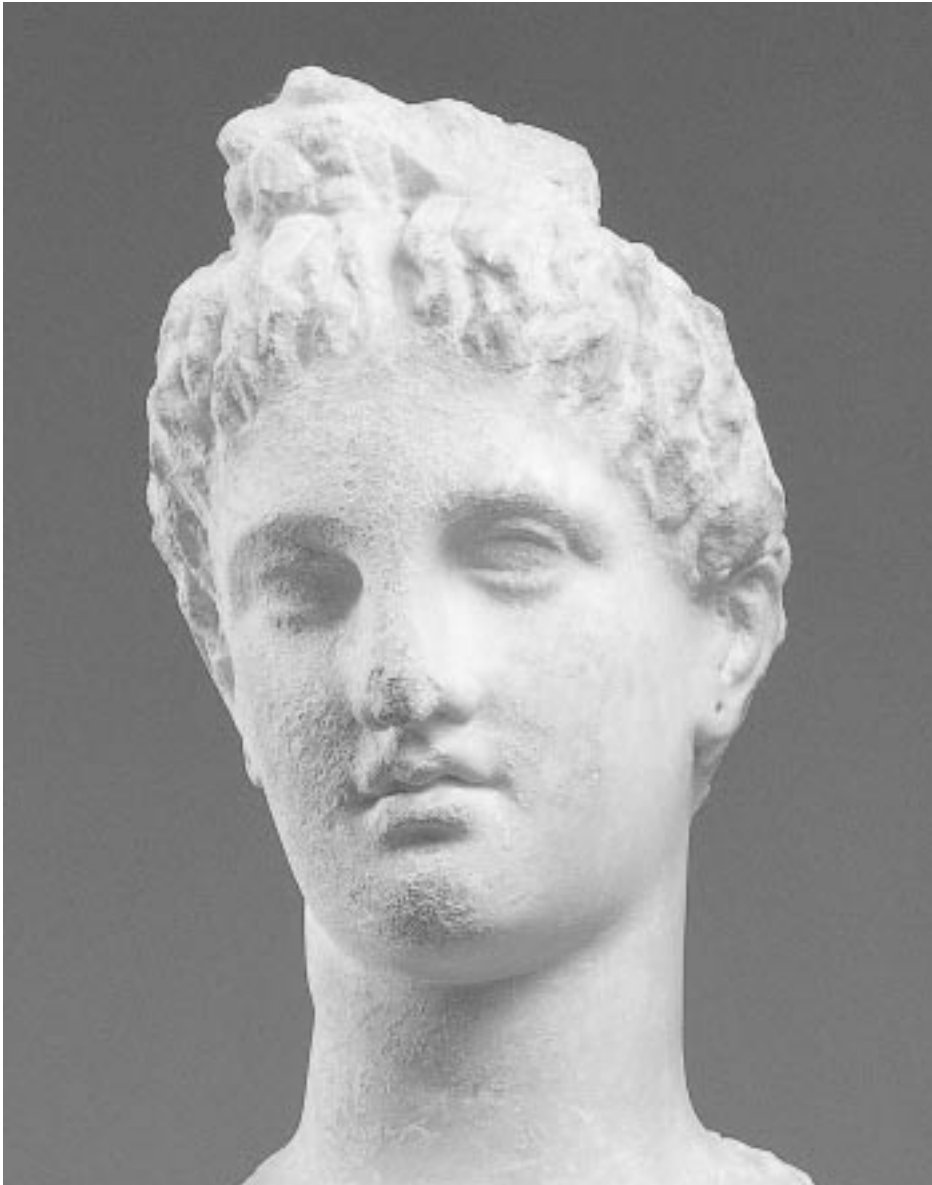


Marble funerary statues of a maiden and a younger girl

Attic, ca. 320 B.C. Said to have been found in Athens. Older girl, H. $56\frac{7}{8}$ in. (144.5 cm); younger girl, H. $40\frac{1}{2}$ in. (102.9 cm). Rogers Fund, 1944 (44.11.2-3) (Location: The Spyros and Eurydice Costopoulos Gallery)

Despite their weathering, these statues show the stylistic influence of Praxiteles (active ca. 360-330 B.C.), an Athenian sculptor who worked in marble and bronze. He is particularly known for creating smooth contours for the faces and bodies of his statues, imparting a dreamy atmosphere to his work.

Toward the end of the fourth century B.C., Attic grave monuments became increasingly elaborate. Freestanding figures such as these were often placed within a shallow, roofed marble structure that was open at the front. Although it has been estimated that the average life span for a woman in ancient Greece was thirty-six, the older girl shown here must have died in her teens—before marriage, for she wears her mantle pinned at the shoulders and hanging down her back. This distinctive manner of dress was apparently reserved for young Athenian virgins of good family who had the honor of leading processions to sacrifice, while carrying a basket containing barleycorns, garlands, and the sacrificial knife. Being a *kanephoros* (basket bearer) was the highest honor possible for an Athenian maiden in the years just preceding marriage, and this maiden, her lips parted, a sad expression in her sunken eyes, is tenderly admired by the younger girl standing next to her.



detail



?

Questioning: How are the statues of these girls similar to the kouros (slide 3)? What mood do these statues convey? How did the artist create this mood? Were these statues meant to be seen from all sides? Can you guess how they were originally placed?



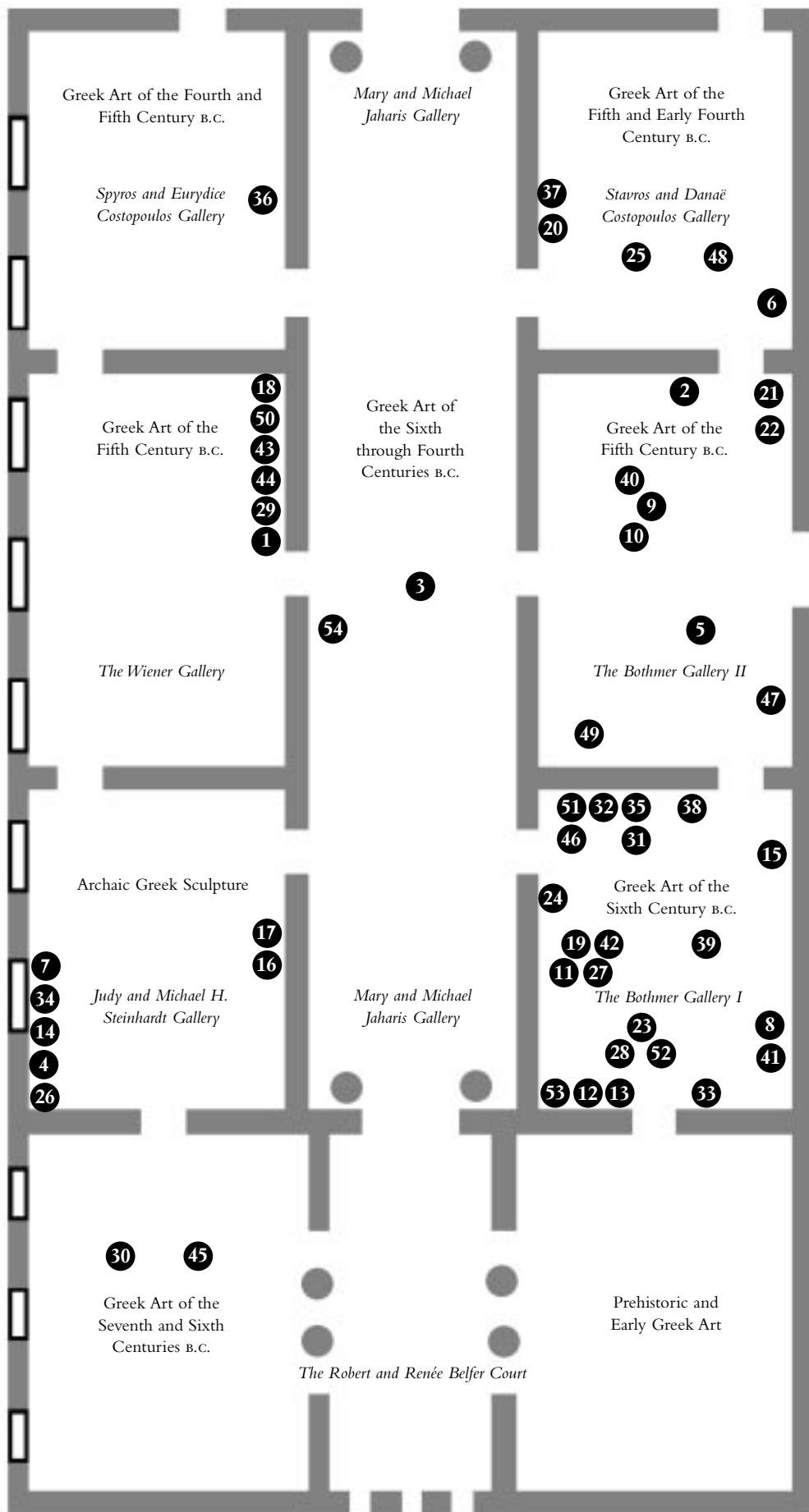
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Discussion: Have your students read the following poem.

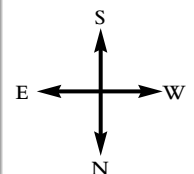
It was morning when we buried Melanippos
and by sundown Basilo his virgin sister
was dead by her own hand.
She could not bear to live
after she had placed him on the funeral pyre.
Their father's home displayed a double sorrow,
its lovely children gone,
and all Kyrene watched with downcast eyes.

—Kallimachos of Kyrene, North African lyric poet, fourth–third century B.C.
(Willis Barnstone, trans., *Greek Lyric Poetry* [New York: Schocken Books,
1967], p. 188, no. 467)

Does the mood of this poem echo the mood of the work of art shown in this slide?



“Hunts” Inside the Museum / The Greek Art Galleries



THE GREAT HALL

“HUNTS” INSIDE THE MUSEUM

THE GREEK ART GALLERIES

Exploring the drama of ancient Greek epic poetry and legends in the Greek art galleries means more than encountering compelling and beautiful works of art; a “hunt” inside the Museum offers students of all ages an overview of the styles and materials mastered by Greek artists.

The following hunts organized for the Greek art galleries provide teachers with a selection of works of art with which they can create specialized searches for students of any age. Since some of the vase paintings are small, more than one vase with a similar scene is provided. In this way, the class can split into smaller groups to study the same theme more easily. These hunts lend themselves particularly well to writing and drawing exercises; for instance, students can either draw or write narratives and poems (which they could also illustrate) relating to what they see in a work of art. They may also want to describe the events that occurred before or after the scene depicted. Going from work to work, they can replicate an ancient Greek legend or, perhaps, create their own myth in words and images.

While examining the vases in the Greek art galleries, you may want to have your students consider the following questions: What was the function of a particular pot? Can you tell how the details of the figures were created? Did the artist create them by incising the fired orange clay or by painting lines onto the surface of the pot? When you look at a particular pot, which is emphasized more: its elegant shape or the decoration across its surface? How is the mood of a particular scene expressed? Are the animals livelier than the humans?

The following scenes and stories illustrated on vases in the Museum collection are those most easily viewed by a large group of visitors.

LORE ABOUT THE TROJAN WAR

The Homeric epics, which originated as oral poems, are believed to have been recorded in the form we now know them about 750 B.C. The *Odyssey*, being an adventure story about the travels and travails of the hero Odysseus on his return home to Ithaka after the end of the Trojan War, probably has more appeal in the modern world; whereas the *Iliad* had a far greater influence on ancient Greek society, art, and literature. The *Iliad* itself recounts only the action that took place in and around Troy during about fifty days of the ten-year siege and focuses on the wrath of Achilles. Other episodes in the war were recounted in six other poems, known collectively as the *Trojan Cycle*, which have been attributed to Homer as well, but were more likely later creations. These stories, now lost, are preserved in later sources. The six epics are the:

- *Cypria* (the Wedding of Peleus and Thetis up to the Judgment of Paris, the seduction of Helen, and the Trojan War)
- *Aethiopis* (The Greek hero Achilles' slaying of the Amazon Penthesilea, Thersites, and the Ethiopian Memnon, followed by his own death and the Greek Ajax of Telamon carrying back his body)
- *Little Iliad* (includes the suicide of Ajax of Telamon, the fetching of Philoktetes and Neoptolemos to help the Greeks end the war, and the wooden Trojan Horse)
- *Iliou Persis* (The Sack of Troy) (includes the Trojan debate about bringing the Trojan Horse secretly full of Greek warriors into the city; the Trojan Laocoön's warning about the horse, for which he and his sons were killed by a sea serpent; the Sack of Troy, including the rape of Cassandra at the altar of Athena by Ajax of Lokris, and the sacrifice of Polyxena at Achilles' grave; and the departure of the Greeks)
- *Nostoi* (Returns) (the returns of the Greek heroes, ending with the murder of Agamemnon, king of Mycenae, the revenge of his son Orestes upon his murderers, and the homecoming of Menelaos, king of Sparta)
- *Telegony* (about Telegonos, Odysseus' son by Circe)

A Hunt for the Trojan War

1. Peleus wrestling the sea nymph Thetis while her two companions flee. Obverse of a terracotta stamnos (jar); reverse, two sea nymphs approach their father Nereus. Attic, red-figure, ca. 470 B.C. Attributed to the Altamura Painter. Fletcher Fund, 1956 (56.171.51) (Location: The Wiener Gallery)

Both Zeus and Poseidon desired Thetis but, after they learned that she was fated to bear a son who would be stronger than his father, she was married off to Peleus, a mortal. As Peleus tried to catch her, she evaded him by changing into many different forms. Here, however, he has finally secured his bride, the future mother of the great hero Achilles

2. The Judgment of Paris. Terracotta pyxis (*box*). Attic, white-ground, ca. 465–460 B.C. Attributed to the Penthesilea Painter. Rogers Fund, 1907 (07.286.36) (Location: The Bothmer Gallery II)

Please read the description of slide 11.

3. Marble statue of a wounded warrior (*Protesilaos*). Roman, Antonine period, ca. A.D. 138–181. Copy of a Greek bronze statue of ca. 460–450 B.C. Frederick C. Hewitt Fund, 1925 (25.116) (Location: The Mary and Michael Jaharis Gallery)

Please read the description of slide 13.

4. Thanatos (*Death*) and Hypnos (*Sleep*) with the body of Sarpedon. Obverse of a terracotta neck-amphora (storage vessel); reverse, Eos (Dawn) with the body of her son Memnon, an Ethiopian king. Attic, black-figure, ca. 500 B.C. Attributed to the Diosphos Painter. Fletcher Fund, 1956 (56.171.25) (Location: The Judy and Michael H. Steinhardt Gallery)

The scenes on this jar show two great allies of the Trojans being lifted from the battlefield after their deaths. Sarpedon, a son of Zeus, will be carried to Lycia, his homeland in southwest Asia Minor, while Memnon will be borne back to his kingdom in Ethiopia.



5.

5. The carrying away of Sarpedon by Sleep and Death. Obverse of a terracotta calyx-krater (vessel for mixing wine with water, with handles in the shape of the calyx of a flower); reverse, youths arming themselves. Attic, red-figure, ca. 515 B.C. Signed by Euxitheos as potter and Euphronios as painter. Purchase, Bequest of Joseph H. Durkee, Gift of Darius Ogden Mills, and Gift of C. Ruxton Love, by exchange, 1972 (1972.11.10) (Location: The Bothmer Gallery II)

Please read the description of slide 9.

6. Warrior arming, possibly Achilles with his mother Thetis. Obverse of a terracotta stamnos (jar); reverse, Menelaos reclaiming his wife Helen. Attic, red-figure, ca. 470–460 B.C. Attributed to the Deepdene Painter. Rogers Fund, 1941 (41.162.20a,b) (Location: The Stavros and Danaë Costopoulos Gallery)

The subject matter of the obverse is indicated by the woman who is handing the warrior his armor: in the *Iliad*, Thetis replaces the original armor that Achilles gave to his friend Patroklos, who lost it to the Trojans after his death. This side probably depicts Achilles, the principal Greek hero of the Trojan War, while the other indicates the cause of the war: the desire of Menelaos, king of Sparta, to reclaim his wife Helen from Paris, the Trojan prince. The fluid execution of the figures is complemented by the superb handle ornaments.

7. Thetis in a chariot with winged horses flying over the sea, accompanied by the messenger gods Iris and Hermes. Terracotta lekythos (oil flask). Attic, black-figure, ca. 500 B.C. Attributed to the Sappho Painter. Rogers Fund, 1941 (41.162.34) (Location: The Judy and Michael H. Steinhardt Gallery)

This scene may reflect a passage in the *Iliad* (Book 24, lines 95–96). Summoned to Mount Olympus, the sea nymph Thetis is ordered by Zeus to convince her son Achilles to return the body of his enemy Hector to Hector's father Priam, king of Troy, for proper burial.

8. Achilles and Ajax of Telamon playing a board game at Troy. On the body of a terracotta hydria (water jar); on the shoulder, chariot departing. Attic, black-figure, ca. 510 B.C. Attributed to the Leagros Group. Fletcher Fund, 1956 (56.171.29) (Location: The Bothmer Gallery I)

About 540 B.C., Exekias, the potter and painter whose work represents the height of black-figure painting, invented the representation of Achilles and Ajax passing the time during the siege of Troy by playing a board game. Remarkably, the original composition survives on an amphora in the Vatican Museums. It remained one of the most popular subjects in Greek art, mainly vase painting, between about 540 and 480 B.C.; over 150 occurrences are known. In this variant, the painter has placed Athena center stage, as the two principal Greek heroes of the Trojan War while away their time playing a game in which pieces are moved according to the roll of dice. Note the incised names and other words that accompany the scene.

9. Ajax of Telamon and Achilles playing a board game at Troy. Terracotta kalpis (water jar). Attic, red-figure, ca. 490 B.C. Attributed to the Berlin Painter. Mr. and Mrs. Whitridge Gift Fund, 1965 (65.11.12) (Location: The Bothmer Gallery II)

This subject remained popular into the fifth century B.C. The evenly matched warriors hold their spears and shields as they play. The artist seems less concerned with characterizing them than with laying out an interesting symmetrical composition on the shoulder of the vessel.



II.

10. Achilles and Penthesilea. Terracotta kalpis (*water jar*). Attic, red-figure, ca. 500 B.C. Attributed to the Berlin Painter. Rogers Fund, 1910 (10.210.19) (Location: The Bothmer Gallery II)

Penthesilea, the queen of the Amazons who assisted the Trojans in the Trojan War, was killed by Achilles, who fell in love with her as he dealt the mortal blow. The Berlin Painter, who is particularly known for single, elegantly posed figures, wraps the figures diagonally around the shoulder of the vessel. For artistic effect, Penthesilea is disproportionately tall and assumes an unnaturally balletic pose. The composition, however, is admirably appropriate for its placement.

11. Memnon between his Ethiopian squires. Reverse of a terracotta neck-amphora (storage vessel); obverse, Apollo between Hermes and a goddess. Attic, black-figure, ca. 530 B.C. Attributed to an artist near Exekias. Gift of F.W. Rhineland, 1898 (98.8.13) (Location: The Bothmer Gallery I)

As king of Ethiopia, Memnon, the son of Tithonos and Eos, goddess of the dawn, led a contingent of Ethiopians to Troy to help his uncle, King Priam. He was killed by Achilles in a duel, while their two mothers pleaded with Zeus for their lives. The present condition of the vase provides insight into the painter's working method. Memnon's shield, drawn with a compass—the circles easily visible—would have been painted in white directly onto the clay. Without the white, however, we can see the cursory sketch that the artist drew for the figure's torso.

12. Achilles waiting to ambush Troilos and Polyxena. On the shoulder of a terracotta hydria (water jar). Attic, black-figure, ca. 560–550 B.C. Attributed to the Painter of London B 76. Rogers Fund, 1945 (45.11.2) (Location: The Bothmer Gallery I)

The ambush depicted here with verve and eloquence is one of the crucial episodes of the Trojan War. Troilos and Polyxena, children of King Priam, went to fetch water at nightfall from a well outside the walls of Troy. They were attacked by Achilles near the temple of Apollo at Thymbra. Achilles' menacing stature is indicated by his height in relation to the fountain house, and by the scale of his weapons. In one version of the story, a raven foretold Troilos' imminent death: his two horses bolted when Achilles attacked and the youth was dragged along behind the chariot. Polyxena, however, survived the encounter.

13. Achilles pursuing Troilos and Polyxena. Exterior of the obverse of a terracotta kylix (drinking cup); reverse, horsemen; interior, Gorgon's face. Attic, black-figure, ca. 575 B.C. Attributed to the C Painter. Purchase, 1901 (01.8.6) (Location: The Bothmer Gallery I)

The C Painter takes his name from the strong influence of Corinthian vase painting on his style. He particularly favored the Siana cup, like the one here, which afforded him an ample, regularly shaped surface over which to deploy mythological narratives. The C Painter has chosen a later moment in the Troilos story than the Painter of London B 76 (no. 12). Here, the hare and bird emphasize the speed of Achilles' pursuit.



13.

14. Ajax of Telamon carrying the body of Achilles. Obverse of a terracotta neck-amphora (storage vessel); reverse, the departure of Odysseus from Ithaka. Attic, black-figure, ca. 530 B.C. Attributed to the Painter of London B 235. Fletcher Fund, 1926 (26.60.20) (Location: The Judy and Michael H. Steinhardt Gallery)

The *Iliad* ends with Achilles still alive, but other epic poems, notably the *Odyssey*, describe his death at the gates of Troy and the ensuing battle in which Ajax manages to rescue Achilles' body for proper burial. The subject of Ajax carrying the body of Achilles was popular during the sixth century B.C.

15. Ajax of Telamon carrying the body of Achilles. Reverse of a terracotta neck-amphora (storage vessel); obverse, Herakles bringing the Erymanthian boar to King Eurystheos. Attic, black-figure, ca. 520 B.C. Attributed to the Antimenes Painter. Fletcher Fund, 1956 (56.171.20) (Location: The Bothmer Gallery I)

Achilles was killed at Troy by an arrow that pierced his heel, the only vulnerable spot on his body. Although shot by Paris, the arrow was guided to its mark by Apollo. After Achilles fell, a fierce conflict erupted for possession of his body. While Odysseus kept the Trojans at bay, Ajax carried the corpse back to the Greek encampment. This depiction of Ajax bearing his fully armed comrade emphasizes Achilles' weight.



16.

16. Aeneas rescuing his father Anchises during the Fall of Troy. Obverse of a terracotta neck-amphora (storage vessel); reverse, woman and warrior. Attic, black-figure, ca. 500 B.C. Attributed to the Diosphos Painter. Fletcher Fund, 1956 (56.171.26) (Location: The Judy and Michael H. Steinhardt Gallery)

Aeneas carrying his aged father Anchises away from Troy at the end of the Trojan War was a much illustrated incident from the *Iliou Persis*, a lost epic poem that described the victory of the Greeks over the Trojans. The adventures of the Trojan hero on his way to Italy were later celebrated in the *Aeneid*, the epic poem of the founding of Rome composed in Latin by Vergil during the reign of Augustus (27 B.C.–A.D. 14).

17. Ajax of Lokris seizing Cassandra, a Trojan princess and prophetess, during the Sack of Troy. Obverse of a terracotta amphora (storage vessel); reverse, Theseus attacking the Minotaur. Attic, black-figure, ca. 540 B.C. Attributed to Group E. Rogers Fund, 1941 (41.162.143) (Location: The Judy and Michael H. Steinhardt Gallery)

The *Iliou Persis* described the fall of Troy to the Greeks. Although Cassandra, a daughter of King Priam, tried to take refuge at the cult statue of Athena, she was dragged away and raped by the Greek warrior Ajax. On this amphora, she kneels below Athena's shield, while Ajax appears to challenge the goddess herself. The artist has shown the statue of Athena much as it appears on Panathenaic prize amphorai of this time (see slide 8, obverse view).

Group E is the name given to a workshop of painters active during the mid-sixth century B.C. Exekias, the greatest black-figure artist, began among them, and it is to him that the group's name refers.

18. **Ajax of Lokris attempting to seize Cassandra at the cult statue of Athena.** Obverse of a terracotta Nolan amphora (storage vessel); reverse, a youth. Attic, red-figure, ca. 450 B.C. Attributed to the Ethiop Painter. Fletcher Fund, 1956 (56.171.41) (Location: The Wiener Gallery)

A number of ancient Greek texts recount that Cassandra, a daughter of the Trojan king Priam, had warned her countrymen against Greek treachery, but to no avail. When the Greeks sacked Troy, Cassandra took refuge at the cult statue of Athena; however, Ajax tore her away and raped her, thus committing sacrilege against Athena. The legendary actions of heroes were the basis for numerous rituals that took place in Greece. In Lokris, Ajax's native region, the citizens expiated his crime for a thousand years by sending two virgins every year to serve in the temple of Athena at Troy.

19. **Menelaos reclaiming his wife Helen after the Trojan War.** Obverse of a terracotta neck-amphora (storage vessel); reverse, flute player and dancers; on the neck, obverse and reverse, horsemen and youths. Attic, black-figure, ca. 540 B.C. Attributed to Group E. Fletcher Fund, 1956 (56.171.18) (Location: The Bothmer Gallery I)

A Hunt for Homer's *Odyssey*

20. **Odysseus pursuing Circe.** Obverse above of a terracotta calyx-krater (vessel for mixing wine with water, with handles in the shape of the calyx of a flower); reverse above, women and king; obverse below, man between women; reverse below, youth and women. Attic, red-figure, ca. 440 B.C. Attributed to the Persephone Painter. Gift of Amelia E. White, 1941 (41.83) (Location: The Stavros and Danaë Costopoulos Gallery)

The primary and most interesting scene on this two-row krater shows Odysseus pursuing Circe, the enchanting daughter of Helios and Perse. In the air between them are Circe's magic wand and the skyphos, or deep drinking cup, which contains the potion with which she transforms men into animals. Behind Odysseus, two of his men, with the features of a boar and a horse or mule, gesture to him. The pursuit below also may be mythological.

21. Eurykleia washing Odysseus' feet. Terracotta plaque. Greek, from the island of Melos, ca. 450 B.C. Fletcher Fund, 1925 (25.78.26) (Location: The Bothmer Gallery II)

One of the dramatic threads in the account of Odysseus' return to Ithaka is the gradual revelation of his identity. Here, Odysseus is seated before a columned facade that represents his palace. Before him stand his son Telemachos and his wife Penelope. As the old nurse Eurykleia washes Odysseus' feet, she recognizes him from an old scar on his leg.

22. Odysseus returning to Penelope. Terracotta plaque. Greek, from the island of Melos, ca. 450 B.C. Fletcher Fund, 1930 (30.11.9) (Location: The Bothmer Gallery II)

After the ten years of trial and adventure recounted in the *Odyssey*, Odysseus returned to his native island of Ithaka, where he found his wife Penelope harassed by suitors, who had taken over his palace and were consuming his wealth. Odysseus made his entrance looking like a beggar. Here he is shown approaching the disconsolate Penelope, as the faithful members of his household—his father Laertes, his son Telemachos, and the swineherd Eumaios—look on.



22.

LORE ABOUT PERSEUS

An oracle warned King Akrisios of Argos that the son of his daughter Danaë would kill him. Akrisios shut Danaë in a bronze chamber, but Zeus visited her as a shower of gold through a window, landed on her lap, and made her pregnant. After his daughter had her baby, Perseus, Akrisios set them both adrift in a chest on the sea. They washed ashore on the island of Seriphos, where a kind fisherman named Dictys took care of them. In time, his brother Polydektes, king of the island, fell in love with Danaë, and to get rid of her now grown-up son, Polydektes sent Perseus to fetch the head of Medusa, the only Gorgon who was mortal. Athena equipped Perseus with a bronze shield; the nymphs gave him a bag, a cap of darkness for invisibility, and winged shoes for flying; and Hermes presented him with a curved sword made of hard metal. From the three Graiai (“Gray Ones”), sisters of the Gorgons, Perseus learned the location of the cave where the Gorgons—Stheno, Euryale, and Medusa—lived. Knowing that if he looked directly at their snake-haired heads he would turn into stone, Perseus advanced on the sleeping sisters by looking at their reflection in Athena’s shield. He cut off Medusa’s head, dropped it into his bag, and, invisible thanks to the cap of darkness, flew away on his winged sandals as Medusa’s sisters vainly pursued him. On the way back to Polydektes, Perseus rescued from a sea monster the Ethiopian princess Andromeda, whom he later married. Since Polydektes was still bothering his mother at Seriphos, Perseus revealed Medusa’s head to him, turned him to stone, and then handed over his throne to Dictys. When Perseus returned his gear, he gave Athena the Medusa’s head to put on her aegis, the goatskin that she wore over her upper body. Perseus then went to Argos to see his grandfather; but Akrisios, to avoid the fulfillment of the oracle, fled to Thessaly. Perseus followed him and, while competing in Thessalian funeral games, he accidentally threw the diskos among the spectators and killed Akrisios, thus fulfilling the old prophecy. Perseus eventually became the king of Tiryns in Greece.

Ancient sources for stories of Perseus include Apollodorus (*Library*), Apollonius Rhodius (*Argonautica*), Euripides (fragments of *Andromeda*), Hesiod (*Shield of Herakles*), Homer (*Iliad* and *Odyssey*), Hyginus (*Fables*), Ovid (*Metamorphoses*), Pausanias (*Description of Greece*), and Pindar (*Pythian Ode 12*).

A Hunt for Perseus

23. Gorgon's face. Top of a terracotta stand. Attic, black-figure, ca. 570 B.C. Signed by Ergotimos as potter and Kleitias as painter. Fletcher Fund, 1931 (31.11.4) (Location: The Bothmer Gallery I)

Ergotimos and Kleitias signed a large volute-krater now in the Archaeological Museum, Florence, that is a compendium of Greek mythology, particularly relating to Achilles. This stand is the only other preserved work with both of their signatures. The three Gorgons were so horrible looking that whoever saw them turned to stone. In Archaic art and later, the Gorgon's face is a frequent motif, partly because it fit well into a circular format. It was also believed to avert bad luck and evil.



23.



24.

24. Fragment of a Gorgon from the marble stele (*grave marker*) of Kalliades. Greek, Attic, ca. 500–490 B.C. Rogers Fund, 1955 (55.11.4) (Location: The Bothmer Gallery I)

The inscription identifies the person commemorated as Kalliades, son of Thoutimides. Whatever other references may have been intended, the Gorgon here replaces the usual sphinx or lion protecting the grave and warding off evil.

25. Perseus beheading the sleeping Medusa. Obverse of a terracotta pelike (jar); reverse, King Polypeithes between two women. Attic, red-figure, ca. 450–440 B.C. Attributed to Polygnotos. Rogers Fund, 1945 (45.11.1) (Location: Stavros and Danaë Costopoulos Gallery)

By the mid-fifth century B.C., the story of Perseus overcoming Medusa and the motif of the Gorgon's head had become popular in Attic art. The rendering here is unusual, however, because it is one of the earliest in which Medusa's face is that of a beautiful young woman, not of a monster whose gaze turned mortals to stone. Perseus looks unwaveringly at his protectress Athena. Another important feature here, although no longer easily visible, are the rays that surround the hero's head, indicating special stature or power, or perhaps representing the cap of invisibility given to him by the nymphs.

Compared with the movement and detail on the obverse, the reverse shows a grand and quiet scene of a king—who is not otherwise known—between two women holding the standard utensils for ritual offerings.

Polygnotos, a popular name in Classical Athens, is most often associated with Polygnotos of Thasos, who painted large-scale wall paintings in Athens and Delphi that are described in ancient literary sources.

26. Perseus flying away with the head of Medusa, while Pegasus springs from her severed neck. Terracotta lekythos (oil flask). Attic, black-figure, ca. 500 B.C. Attributed to the Diosphos Painter. Rogers Fund, 1906 (06.1070) (Location: The Judy and Michael H. Steinhardt Gallery)

On this vase, Perseus flees with Medusa's head in a sack as the immortal winged horse Pegasus springs from the neck of the dead Gorgon. Perseus and the horse are shown in the traditional black-figure manner, while the Gorgon is drawn in outline, a technique probably influenced by the newly developed red-figure method. Another particularly graphic rendering of the subject occurs on one end of a limestone sarcophagus from Golgoi in the A. G. Leventis Foundation Gallery located on the second floor of the Museum with the art of Cyprus.

27. Pegasus, the mythical winged horse. Terracotta neck-amphora (storage vessel); shoulder, obverse and reverse, horsemen setting out; on the neck, men pursuing youths; under each handle, Pegasus. Attic, black-figure, ca. 550–540 B.C. Attributed to the Affecter. Fletcher Fund, 1956 (56.171.17) (Location: The Bothmer Gallery I)

The decoration on this amphora derives entirely from the world of the Athenian male. One onlooker proffers an aryballos (oil flask), suggesting that the protagonists are returning rather than departing. The scenes on the neck probably pertain to the gymnasium, where older trainers mingle with the younger athletes. The inclusion of Pegasus may have something to do with the fact that the youths are riding horseback.

LORE ABOUT HERAKLES

Herakles, the hero of superhuman strength and power, is the son of Zeus and Alkmene and thus a descendant of Perseus, whose son Electryon was the father of Alkmene. Zeus, wishing to have a son who would be a guardian of mortals and immortals, visited Alkmene in Thebes, where they conceived Herakles. On the day Herakles should have been born, Zeus boasted that the descendant of Perseus about to be born would rule over Greece. Homer describes how the doubly jealous Hera delayed the birth of Herakles until the day after his cousin Eurystheos was born, thus ensuring that Eurystheos, also a descendant of Perseus, would inherit the throne. Throughout his life, Herakles had difficult tasks imposed on him by Eurystheos and by the vengeful goddess Hera. Even while he was still an infant, she sent two snakes at night to destroy him as he lay in his cradle. However, the young Herakles grasped the two serpents, one in each hand, and strangled them. According to some traditions, Herakles performed several great feats in his youth. He accompanied the Argonauts on their quest for the Golden Fleece, took part in the Calydonian boar hunt, and engaged in an expedition against Troy. Athena was his guardian and counselor, and at the end of his life, it was Athena who brought the hero to Olympos where he was deified.

Herakles is also closely connected with Apollo, with whom he quarreled over the Delphic tripod. In a fit of anger, Herakles attempted to steal the tripod from the Delphic oracle in order to found an oracle of his own. Zeus finally interceded and Apollo retained the tripod for his oracle.

At the age of eighteen, Herakles killed the lion of Thespieae. He later married Megara, a Theban princess, but their happy marriage ended when jealous Hera began to persecute Herakles by sending him into a fit of madness. In this state of mind, he killed his wife and all their children. According to some literary accounts, it was as penalty for these deeds that Apollo instructed him to perform twelve labors for Eurystheos, king of Tiryns. The usual order of the Twelve Labors of Herakles, which vary among ancient writers, is as follows: (1) killing the Nemean lion, which he

strangled; (2) killing the Lernaean Hydra; (3) capturing the Erymanthian boar; (4) capturing the stag of Keryneia; (5) killing the man-eating Stymphalian birds; (6) cleaning the stables of Augeas; (7) capturing the Cretan bull; (8) capturing the man-eating mares of Diomedes; (9) getting the girdle of Hippolyta, queen of the Amazons; (10) fetching the cattle of Geryon; (11) obtaining three golden apples from the Garden of the Hesperides; and (12) bringing Kerberos, the monstrous three-headed guard dog of Hades, to earth from the Underworld.

When Herakles married again it was to Deianeira, daughter of Oineos of Kalydon, for whom he had to fight the river god Acheloüs. Later on their journey, Herakles allowed the centaur Nessos to ferry his new wife across the river Euenos. However, Nessos tried to rape Deianeira, for which Herakles shot him with one of his poisoned arrows. The dying centaur convinced Deianeira that if she saved some of his (now poisoned) blood, it would act as a love potion on Herakles. By some literary accounts, when Herakles later fell in love with Iole, Deianeira smeared the blood on a white robe that Herakles was to wear before he offered sacrifice to Zeus. However, as soon as Herakles put on the robe, he was devoured by inner fire. Driven mad with excruciating pain, he threw himself on a funeral pyre on Mount Oita and the mortal part of his body burned away as the immortal part ascended to Mount Olympos. There, Herakles was at last reconciled with Hera, and married her daughter Hebe, goddess of youth.

Herakles is the most celebrated of all heroes of antiquity. Recognized for his strength, endurance, and passions, he was the patron of athletic sports and is credited with founding the Olympic games. Traditions of Herakles are the richest and most widely circulated. In the earliest Greek legends, he is a purely human hero, while later sources cite him as the subduer of monstrous animals.

The many ancient sources recounting the life of Herakles include Apollodorus (*Library*), Apollonius Rhodius (*Argonautica*), Diodorus Siculus (*Library of History*), Euripides (*Furious Herakles* and *Alcestis*), Herodotos (*History*), Hesiod (*Shield of Herakles* and *Theogony*), Homer (*Iliad* and *Odyssey*), Hyginus (*Fables*), Ovid (*Metamorphoses*), Pausanias (*Description of Greece*), Pindar (*Nemean Odes*), Plautus (*Amphitruo*), Seneca (*Hercules Furens* and *Hercules Oetaus*), Sophokles (*Women of Trachis*), Strabo (*Geography*), Theocritus (*Idylls*), and Vergil (*Aeneid*). In more modern times, Molière and Giraudoux mined Herakles' story for their literary works, as did Chaucer, Spenser, Shakespeare, Milton, and Dryden.

A Hunt for Herakles

28. Herakles statuette. Bronze. Greek, last quarter of 6th century B.C.
Fletcher Fund, 1928 (28.77) (Location: The Bothmer Gallery I)

Here, Herakles is presented not only as a hero of extraordinary strength and vitality but also as a beautifully groomed—thus civilized—individual. Archaic art emphasizes this aspect of Herakles; only later do episodes such as the madness that Hera inflicted upon him become prominent in art. This bronze statuette was probably made as a votive dedication in a sanctuary. For a picture of this work of art, see figure 15 in the **Greek Art** section.

29. The infant Herakles strangling snakes sent by the goddess Hera.
Terracotta hydria (water jar). Attic, red-figure, ca. 460–450 B.C. Attributed to the Nausicaä Painter. Fletcher Fund, 1925 (25.28) (Location: The Wiener Gallery)

Herakles was one of the twins conceived in a night when Alkmene, the wife of Amphitryon, was visited by both her husband and the god Zeus. Angered by his infidelity, Zeus' wife Hera tried to kill the infant Herakles with snakes. Here, the child strangles them in the presence of his parents, his twin brother Iphikles, and Athena, his protective goddess.

30. Herakles and the Cretan bull. Terracotta kylix (drinking cup). Greek, Lakonian, ca. 550 B.C. In the manner of the Arkesilas Painter. Gift of N. Koutoulakis, 1959 (59.15) (Location: East side of The Robert and Renée Belfer Court)

One of Herakles' twelve labors was to capture a wild bull on the island of Crete. Here, the hero rushes at the beast, while a siren perches above on a branch.

31. Herakles and Amazons in combat. Obverse of a terracotta amphora (storage vessel); reverse, Dionysos, Hermes, and satyrs. Attic, black-figure, ca. 530 B.C. Attributed to an artist of the Bateman Group. Fletcher Fund, 1956 (56.171.7) (Location: The Bothmer Gallery I)

Another of Herakles' labors was to capture the girdle of the Amazon queen Hippolyta. Smitten with his strength and charm, Hippolyta was willing to make a gift of it to him when he arrived. However, Hera spread the rumor that Herakles intended to abduct the queen, which resulted in a fight between Herakles and the Amazons. In the end, Herakles killed Hippolyta and took her girdle. In the fierce battle depicted here, the Amazons are dressed like Greek hoplites (foot soldiers) with helmets, cuirasses, and round shields.



29.

32. Herakles fighting the Amazons. Obverse of a terracotta neck-amphora (storage vessel); reverse, combat scene with two women watching. Attic, black-figure, ca. 520 B.C. Attributed to the Medea Group. Purchase, Christos G. Bastis Gift, 1961 (61.11.16) (Location: The Bothmer Gallery I)

Herakles confronts two Amazons armed like Greek hoplites with spears, while another Amazon, an archer, flees to the left. She wears the tunic and soft leather cap associated with eastern dress at this time.

33. Herakles fighting an Amazon. Interior of a terracotta kylix (drinking cup); exterior, obverse and reverse, three chariots. Attic, black-figure, ca. 560 B.C. Attributed to an artist related to the C Painter. Rogers Fund, 1912 (12.234.1) (Location: The Bothmer Gallery I)

This hybrid Siana lip-cup is distinguished by its rich decoration and by the sensitivity with which the composition is applied to the shape. On the inside, Herakles' opponent is identifiable as a woman by the white pigment used for her flesh. The chariots on the exterior have been described as racing, but it is equally possible that they are advancing in a procession.



34.

34. Herakles offering sacrifice at an altar. Terracotta lekythos (oil flask); to the left, Helios (the Sun) rising in his quadriga (four-horse chariot), Nyx (Night) driving away, and Eos (goddess of dawn). Greek, black-figure, ca. 500 B.C. Said to be from Attica. Attributed to the Sappho Painter. Rogers Fund, 1941 (41.162.29) (Location: The Judy and Michael H. Steinhardt Gallery)

This vase shows a scene that is probably related to Herakles' journey to the west, outside the ring of ocean believed to have encircled the earth. Traveling in the bowl of the sun, he reached an otherworldly place where he killed the monster Geryon, one his twelve labors. Here, Herakles offers a sacrifice to Helios as the sun rises.

35. Herakles fighting Geryon. Reverse of a terracotta amphora (storage vessel); obverse, Herakles wrestling the Nemean lion. Attic, black-figure, ca. 540 B.C. Attributed to a painter of Group E. Fletcher Fund, 1956 (56.171.11) (Location: The Bothmer Gallery I)

Geryon was a three-bodied creature who lived in the far western corners of the Greek world in what is known today as Spain. He was renowned for his magnificent herd of red cattle. Several additional representations of Geryon—with and without Herakles—are in the Cypriot galleries on the second floor of the Museum.

36. Herakles with women, a satyr, and Pan in the Garden of the Hesperides. Terracotta hydria (water jar). Attic, red-figure, early 4th century B.C. Attributed to the Hesperides Painter. Fletcher Fund, 1924 (24.97.5) (Location: The Spyros and Eurydice Costopoulos Gallery)

Another major labor of Herakles was to bring to Mycenae the golden apples of the Garden of the Hesperides, which lay far to the west and was guarded by the serpent Ladon. In the usual account, Herakles kills Ladon and takes the apples. But in this scene, the Garden of the Hesperides seems to have become a sanctuary of Dionysos, for the guardian women may be maenads, while a satyr and the part-goat divinity Pan stand nearby.

37. Herakles, Theseus, and Perithous in Hades. Obverse and reverse, above, of a terracotta calyx-krater (vessel for mixing wine and water, with handles in the shape of the calyx of a flower); obverse below, Apollo and Tityos; reverse below, Zeus and a giant. Attic, red-figure, ca. 450–440 B.C. Attributed to the Nekyia Painter. Rogers Fund, 1908 (08.258.21) (Location: The Stavros and Danaë Costopoulos Gallery)

This vase illustrates a story that would have been sung or recited. Herakles' most difficult and last labor was to fetch Kerberos, the three-headed watchdog of the Underworld. In the upper zone, Herakles, with his guide Hermes, stands beside Theseus and Perithous, who were punished for attempting to carry off Persephone, the wife of Hades. Hades, king of the Underworld, is shown behind Perithous. Around the circumference of the vase appear other heroes known chiefly from the *Iliad* and *Odyssey*, each with his name inscribed. The two scenes in the lower zone depict further mythological punishments.

38. Herakles and Apollo struggling for the Delphic tripod. Obverse of the body of a terracotta amphora (storage vessel); reverse, Dionysos, god of wine, between a satyr and maenad; on the lip, obverse and reverse, Herakles and the Nemean lion. Attic, red-figure, ca. 530 B.C. Signed by Andokides as potter; attributed to the Andokides Painter (red-figure) and the Lysippides Painter (black-figure). Purchase, Joseph Pulitzer Bequest, 1963 (63.11.6) (Location: The Bothmer Gallery I)

The introduction of the red-figure technique is attributed to the workshop of Andokides. While we think of red-figure mainly in terms of drawing, it differs from black-figure also in the distribution of glossed and unglossed surfaces on a vase. The preparation of these surfaces was probably the responsibility of the potter, and for this reason the new technique is associated with potters rather than painters. On some works that combine red-figure and black-figure, known as bilingual pots, a single painter seems to have done both. In this particular instance, however, two different artists are most likely responsible. The scene on the obverse depicts Herakles, with his club, and his half-brother Apollo, with his bow and arrows, struggling over

the Delphic tripod. After Herakles killed his friend Iphitos, he sought purification at the sanctuary of Delphi, sacred to Apollo, in central Greece. As punishment, Apollo ordered Herakles to serve as a slave to Queen Omphale of Lydia for one year. Angry, Herakles seized the sacred tripod of Delphi upon which the Pythian priestess sat and delivered prophesies. A struggle ensued between Apollo and Herakles until Zeus separated the pair with his thunderbolt.

39. Herakles and Apollo struggling for the Delphic tripod. Obverse of a terracotta column-krater (vessel for mixing wine with water, with handles in the shape of columns); reverse, onlookers; on the inside of the mouth, ships. Attic, black-figure, ca. 520–510 B.C. Attributed to the Lykomedes Painter. Rogers Fund, 1907 (07.286.76) (Location: The Bothmer Gallery I)

Representations of Herakles' attempt to seize the tripod from the oracle of Apollo at Delphi were popular in Attic vase painting from the end of the sixth century B.C. to the middle of the fifth century B.C. In addition to featuring the popular hero Herakles, they afforded artists the opportunity to depict two male figures in motion. This challenge particularly interested practitioners of the newly introduced red-figure technique, but it also spurred black-figure artists who wished to remain up-to-date.



38.

40. Herakles in the struggle for the Delphic tripod. Reverse of a terracotta neck-amphora (storage vessel) with twisted handles; obverse, Apollo. Attic, red-figure, ca. 490–480 B.C. Attributed to the Kleophrades Painter. Rogers Fund, 1913 (13.233) (Location: The Bothmer Gallery II)

In the Archaic tradition, depictions of the struggle for the Delphic tripod emphasize the narrative: Herakles tries to carry off the tripod, while Apollo, the presiding deity, keeps firm hold of it. By contrast, the Kleophrades Painter emphasizes the protagonists rather than the action: Apollo moves purposefully, asserting himself simply by raising his right hand; Herakles has possession of the tripod, which he appears to defend with his club. The outcome is conveyed by the characterization of the figures.

41. Herakles wrestling Triton. On the body of a terracotta hydria (water jar); on the shoulder, Achilles pursuing Troilos. Attic, black-figure, ca. 560–550 B.C. Rogers Fund, 1906 (06.1021.48) (Location: The Bothmer Gallery I)

Herakles wrestling Triton is a recurrent subject, especially on hydriai and neck-amphorai of the second half of the sixth century B.C. No surviving ancient source spells out the story. Its popularity on pots in general use, particularly water pots like the hydriai, is due partly to Tritons being marine creatures and partly to widespread interest in the exploits of Herakles. The pursuit of the Trojan youth Troilos, represented on the shoulder, is pertinent because, as he fled in vain from the Greek hero Achilles, his twin sister Polyxena dropped the hydria in which she was carrying water from the fountain house.

42. Herakles wrestling Triton. Obverse of a terracotta neck-amphora (storage vessel); reverse, courting scene. Attic, black-figure, ca. 520 B.C. Attributed to the Medea Group. Fletcher Fund, 1956 (56.171.21) (Location: The Bothmer Gallery I)

Though the observers are not central to the action, it is interesting to see how they are treated: when they stand and watch, they appear to be onlookers, but when they sit, as here, they seem to be an audience listening to a story.

43. Herakles slaying the Egyptian king Busiris. Obverse of a terracotta column-krater (vessel for mixing wine with water, with handles in the shape of columns); reverse, the king's priests and attendants in flight. Attic, red-figure, ca. 470–460 B.C. Attributed to the Agrigento Painter. Rogers Fund, 1915 (15.27) (Location: The Wiener Gallery)

One of Herakles' numerous adventures occurred in Egypt, where he encountered Busiris, a king who had been advised to sacrifice all strangers to Zeus in order to avoid drought. Herakles prevailed over Busiris, killing him and all his henchmen.

44. Jason about to seize the Golden Fleece, the stern of the *Argo* at the right. Obverse of a terracotta column-krater (bowl for mixing wine with water, with handles in the shape of columns); reverse, women between two youths. Attic, red-figure, ca. 470–460 B.C. Attributed to the Orchard Painter. Harris Brisbane Dick Fund, 1934 (34.11.7) (Location: The Wiener Gallery)

By some accounts, Herakles joined Jason and the Argonauts, a band of adventurers, when they set out on the ship *Argo* to steal the magical golden fleece of a ram. The fleece was preserved in Kolchis on the Black Sea. With the help of the gods and the sorceress Medea, Jason was able to take the fleece from a grove protected by a dragon. Here, with Athena beside him, he reaches for the fleece, while a companion prepares to board the ship.

The basis of the Golden Fleece legend is probably the ancient practice of extracting alluvial gold by causing the deposits in a stream to wash over a fleece, thereby catching the gold-bearing material in the curly pelt.



44.



45.

45. Herakles slaying Nessos. Terracotta neck-amphora (storage vessel). Attic, second quarter of 7th century B.C. Rogers Fund, 1911 (11.210.1) (Location: East side of The Robert and Renée Belfer Court)

During the first half of the seventh century B.C., vase painters in Athens abandoned the almost abstract geometric tradition in favor of a vigorous naturalistic style inspired by art imported from the Near East. An early representation of a Greek myth is shown on the front of this monumental vase. Herakles strides to the left, sword in hand, grabbing the hair of Nessos, a centaur who had tried to rape Herakles' wife Deianeira. The two components of the centaur—horse and man—are not well integrated in this early representation, but the creature shows emotion, pleading for mercy with outstretched hands. Behind Herakles, a four-horse chariot and a driver wait patiently for the outcome of the battle, while a small man attracted by the excitement rushes forward. The scene is depicted with a combination of outline and filled-in silhouette enlivened by white and incised lines. A lion attacks a deer on the neck of the vase, and horses graze on the shoulder, but most of the surface is filled with floral motifs and curvilinear decorations.

46. Introduction of Herakles among the Olympians. Obverse of a terracotta amphora (storage vessel); reverse, combat of two warriors over a third. Attic, black-figure, ca. 520–510 B.C. Attributed to the Lysippides Painter. Gift of Colonel and Mrs. Lewis Landes, 1958 (58.32) (Location: The Bothmer Gallery I)

Herakles, son of a divine father, Zeus, and a mortal mother, Alkmene, was the only hero to be introduced among the gods. He is shown here with his protectress Athena as he mounts a chariot, and with Dionysos, Kore, and Hermes. This scene allowed the combination of three subjects popular at the time—Dionysos, chariots, and Herakles.

LORE ABOUT THESEUS

Influenced by the lore of the ever-popular Herakles and the desire for a local hero, ancient Athenians created the legends of Theseus, probably at some time near the end of the sixth century B.C. Since Theseus was a late-comer to Attic tradition, he had few sanctuaries, but was deeply embedded in the Athenian festival cycle. In 475 B.C., the Athenian general Kimon, as a popular gesture, fetched the hero's supposed bones back from the island of Skyros and reinterred them in a temple dedicated to him in Athens.

Theseus is the son of Aithra, daughter of King Pittheus of Troizen in the eastern Peloponnesos, and King Aigeus of Athens, although in later times the belief that Theseus was the son of Poseidon became widespread in Athens. After Aithra became pregnant, Aigeus placed his sandals and sword under a great boulder with instructions that Theseus lift the boulder and bring the items to Aigeus in Athens and claim his right to the throne. Theseus passed this test in early manhood, and decided to return to his father via the dangerous land route along the Saronic Gulf. Along the way he defeated many formidable monsters and criminals, such as Periphetes

near Epidauros, Sinis at the Isthmus of Corinth, the wild sow of Krommyon, Skiron near Megara, Kerkyon at Eleusis, and Prokrustes at Koydallos in Attica. Upon his return to Athens, his father's new wife Medea tried to poison him, while his cousins tried to ambush him. However, Theseus persevered and Aigeus named him as his successor. Theseus then turned his attention to killing the wild bull of Marathon, the same bull that Herakles had brought back from Crete. But the greatest deed of Theseus' life was going to Crete and killing the Minotaur. Because his son Androgeos had been killed at the Athenian games, King Minos of Crete had been exacting a terrible tribute from the city. Every year Minos obliged the Athenians to send seven adolescent boys and girls to be offered up in the Labyrinth to the Minotaur, a monster that was half man and half bull. According to some, the Minotaur ate the victims, but other stories maintain they simply wandered about in the Labyrinth until they starved to death. Theseus accompanied the victims, slew the Minotaur, and escaped from the Labyrinth with the help of King Minos' daughter Ariadne.

Afterwards, he fled Crete with Ariadne, only to abandon her on the island of Naxos. Before Theseus had left Athens for Crete, he had been instructed by his father to raise the white sails on his ship upon his return as a signal that he had been successful. However, Theseus forgot to do so and, according to one account, Aigeus hurled himself into the sea that now bears his name—the Aegean. Theseus thus became king of Athens and united all the surrounding communities into a single political entity with its capital at Athens (the synoecism of Attica).

Many of the legends associated with Theseus are not unlike those describing the life of Herakles. Like Herakles, Theseus led an expedition against the Amazons, winning their queen Hippolyta (or Antiope) for himself. (His action, however, caused the Amazons to invade Attica, where they were defeated after much trouble.) He is also associated with the Calydonian boar hunt, as well as Jason and the Argonauts. Theseus' greatest friend was Perithous, king of the Thessalian nation of Lapiths. The pair defeated the drunken and wild centaurs at Perithous' wedding, and later tried to carry off Hades' wife Persephone from the Underworld. In the usual version, after their failure and imprisonment in the Underworld, Herakles rescued Theseus but left Perithous behind. Theseus also kidnapped the lovely Helen (of Trojan War fame) as a child, leaving her with his mother until the girl should grow up and marry him. However, when her brothers, the mighty Dioskouroi, invaded Attica, Theseus was forced to give up the fair maiden. In the political upheaval that followed, Theseus fled to the island of Skyros, where he was pushed off a cliff by the treacherous King Lycomedes. One later story has Theseus fighting in the Athenian army against the Persians at the Battle of Marathon in 490 B.C.

Ancient literary sources for Theseus include Apollodorus (*Library*), Euripides (*Hippolytos*), Herodotos (*History*), Hyginus (*Fables*), Ovid (*Metamorphoses*), Pausanias (*Description of Greece*), Plutarch (*Theseus*), Seneca (*Phaedra*), and Vergil (*Aeneid*).

A Hunt for Theseus

47. Theseus killing the brigand Skiron. Obverse of a terracotta amphora (storage vessel); reverse, Theseus killing the Minotaur. Attic, red-figure, ca. 480 B.C. Attributed to the Gallatin Painter. Rogers Fund, 1941 (41.162.101) (Location: The Bothmer Gallery II)

The exploits of Theseus differ from those of Herakles in that Theseus' major deeds had to do with the fortunes of Athens in its mythical past, while Herakles' were often acts of atonement. The killing of Skiron, for example, occurred as Theseus was on his way to assert his ancestral claim to Attica. Skiron forced travelers to wash his feet and, while they were thus occupied, he kicked them into the sea. Later, Theseus killed the Minotaur to liberate Attica from Cretan domination.

48. Theseus seizing the bull of Marathon. Obverse of a terracotta calyx-krater (vessel for mixing wine with water, with handles in the shape of the calyx of a flower); reverse, three youths. Attic, red-figure, ca. 440–430 B.C. Attributed to a painter of the Polygnotos Group. Fletcher Fund, 1956 (56.171.48) (Location: The Stavros and Danaë Costopoulos Gallery)

As Theseus made his way from Troizen to Attica, he performed a number of feats, including capturing the bull that had been ravaging the region around Marathon, which he then sacrificed to Apollo. According to some traditions, it was the same bull that Herakles had brought from Crete to Mycenae as one of his labors, but it had escaped to Marathon. Here, the two protagonists move gracefully in unison, much like their counterparts on the south frieze of the Parthenon.

49. Theseus in Poseidon's undersea palace and his arrival in Athens. Interior and exterior of a terracotta kylix (drinking cup). Attic, red-figure, ca. 480 B.C. Attributed to the Briseis Painter. Purchase, Joseph Pulitzer Bequest, 1953 (53.11.4); Gift of E. D. Blake Vermeule, 1970 (1970.46) (Location: The Bothmer Gallery II)

The subject of the decoration on this kylix is elucidated in a poem by Bacchylides, who was active in the fifth century B.C. On the interior and on one side of the exterior, Theseus, who is bound for Crete to kill the Minotaur, takes leave of Poseidon and the sea god's wife Amphitrite. On the other side, the victorious Theseus is welcomed back to Athens by Athena.

50. Theseus about to slay the Minotaur, flanked by Nike (*victory*) and Ariadne. Obverse of a terracotta column-krater (vessel for mixing wine with water, with handles in the shape of columns); reverse, three youths. Attic, red-figure, ca. 460 B.C. Attributed to the Alkimachos Painter. Fletcher Fund, 1956 (56.171.46) (Location: The Wiener Gallery)

51. Theseus and the Minotaur. Obverse of a terracotta amphora (storage vessel); reverse, frontal chariot. Attic, black-figure, ca. 540 B.C. Attributed to Group E. Fletcher Fund, 1956 (56.171.12) (Location: The Bothmer Gallery I)

Group E favored the subject of the confrontation between Theseus and the Minotaur. Though slow-moving, the figures indicate a more complex rendering of spatial relations than earlier compositions. The white object in the Minotaur's hand is a stone, a traditional weapon of adversaries considered by the Greeks to be less civilized than themselves.



52.

52. Theseus slaying the Minotaur. Obverse of a terracotta amphora (storage vessel); reverse, men weighing merchandise. Attic, black-figure, ca. 540–530 B.C. Signed by Taleides as potter; painting attributed to the Taleides Painter. Purchase, Joseph Pulitzer Bequest, 1947 (47.11.5) (Location: The Bothmer Gallery I)

Discovered at Agrigento in Sicily before 1801, this is the first Greek vase with a potter's signature that was known and published in modern times; there is also an inscription praising a youth, Klitarchos, as handsome. Here, Theseus kills the Minotaur in the palace of King Minos on Crete. The reverse shows a large balance with containers on each pan and men weighing merchandise.

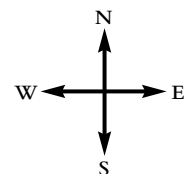
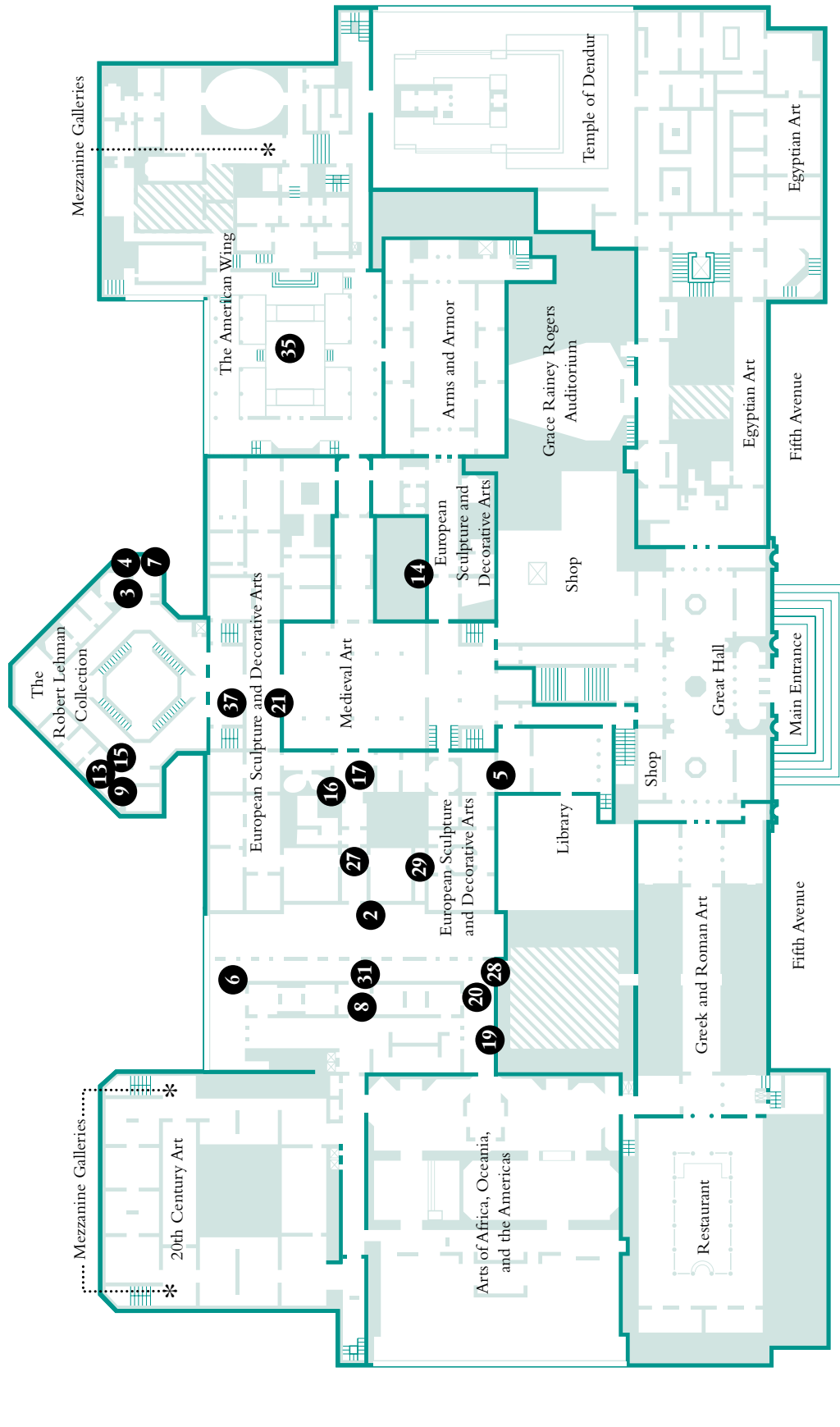
53. Possibly Dionysos and Ariadne at a banquet. Obverse of a terracotta neck-amphora (storage vessel); reverse, Herakles and Achelouïs. Attic, black-figure, ca. 570–560 B.C. Attributed to the Ptoon Painter. Gift of Eugene Holman, 1959 (59.64) (Location: The Bothmer Gallery I)

By the second quarter of the sixth century B.C., figural subjects, and particularly mythological motifs, were more common than animal friezes on Attic vases. The man-headed bull on the reverse identifies the scene as Herakles subduing the river god Acheloüs. The banquet on the obverse may depict the god of wine, Dionysos, with Ariadne, whom, according to some legends, Dionysos married after she was abandoned by Theseus.

54. Battle of the Lapiths and Centaurs. On the neck, obverse, of a terracotta volute-krater (vessel for mixing wine with water, with handles in the shape of volutes); on the neck, reverse, youths and women; around the body, an Amazonomachy (battle between the Greeks and Amazons). Attic, red-figure, ca. 450 B.C. Attributed to the Painter of the Woolly Satyrs. Rogers Fund, 1907 (07.286.84) (Location: The Mary and Michael Jaharis Gallery)

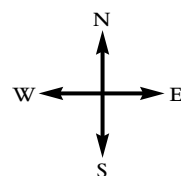
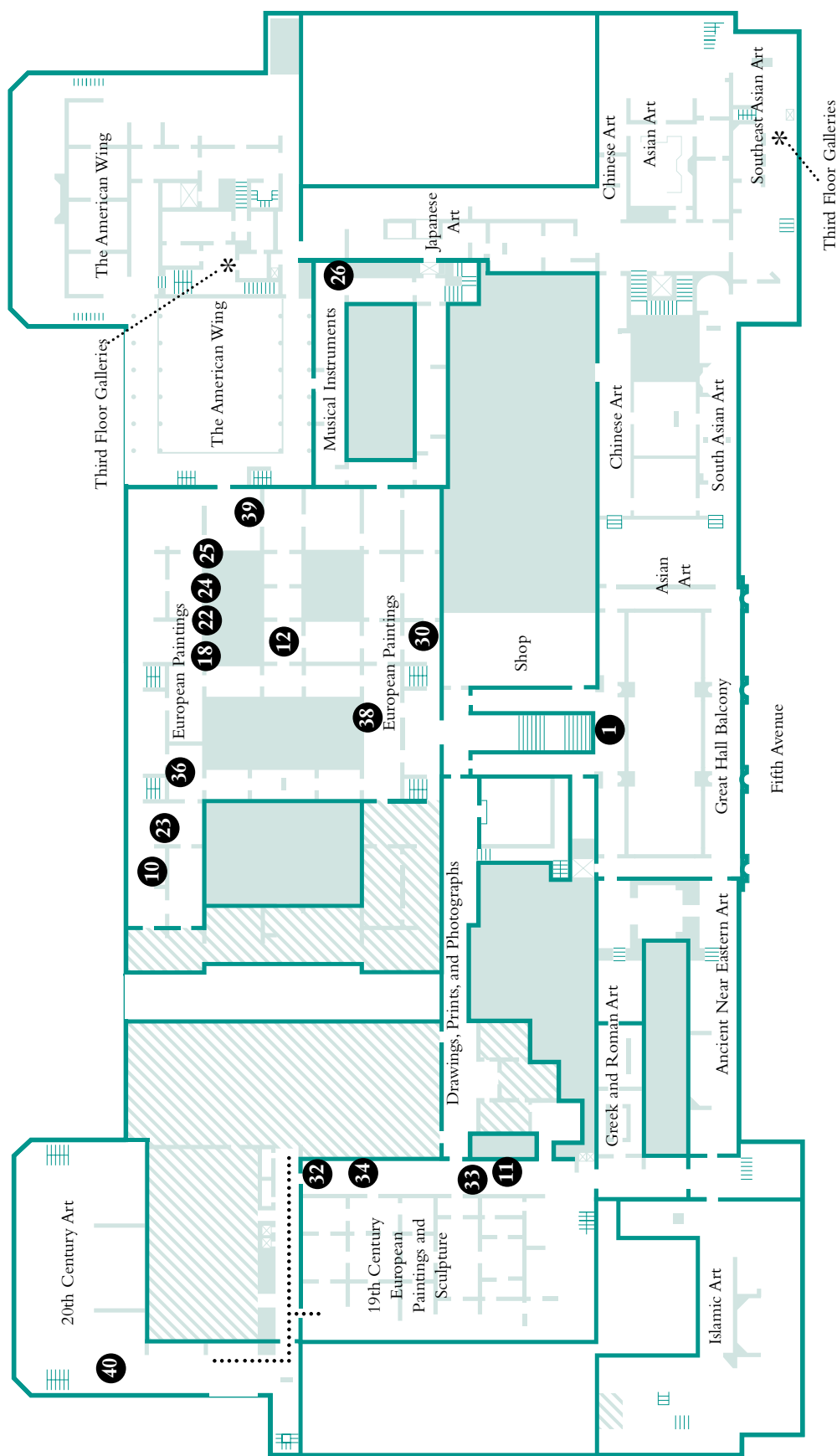
Greek vase paintings frequently depicted grand mythological battles between Greeks and their eastern adversaries, the Amazons. The most celebrated depictions of these so-called Amazonomachies in Athens during the first half of the fifth century B.C. were several large-scale wall paintings that decorated the sanctuary of Theseus and the portico known as the Stoa Poikile, which also contained several painted panels depicting the Battle of Marathon.

Main Floor



“Hunts” Inside the Museum / Outside The New Greek Galleries

Second Floor



“Hunts” Inside the Museum / Outside The New Greek Galleries

OUTSIDE THE GREEK ART GALLERIES

Greek Mythological and Historical Subjects

Classical antiquity has been a source of inspiration for artists of subsequent generations, most notably those in the Renaissance and Baroque periods. The Metropolitan Museum of Art has hundreds of examples that attest to the importance of classical antiquity in later European traditions. The following works of art have been selected primarily to illustrate a variety of subject matter in a range of material that is relatively accessible for viewing by large groups. These works are intended to be a resource that can be used to enhance the study of Greek mythology and history and serve as an introduction to other periods in the history of art.

For background information on many of the subjects listed below, please consult the “hunts” in the Greek art galleries. Note that the Roman author Ovid, writing in the time of Augustus, borrowed many Greek stories and legends for his *Metamorphoses*. As heirs to the Greek mythological tradition, the Romans renamed many Greek gods and goddesses. The titles of the works listed below often give the Roman rather than the Greek name of a deity or hero. In these instances, the Greek equivalent has been provided in parentheses, e.g., Hercules (Herakles).

Please be advised that objects in the Museum are occasionally moved, and galleries are sometimes temporarily closed. We suggest that you visit the Museum ahead of time in order to ensure that your intended route is available.

A Hunt for Perseus

1. **Perseus with the Head of Medusa.** Marble, executed between 1804 and 1806. Antonio Canova (Italian [Rome], 1757–1822). Fletcher Fund, 1967 (67.110.1) (Location: Great Hall Balcony)



1.

2. **Andromeda and the Sea Monster.** Marble, 1694. Domenico Guidi (Italian [Rome], 1625–1701). Purchase, Josephine Bay Paul and C. Michael Paul Foundation Inc. Gift, Charles Ulrick and Josephine Bay Foundation Inc. Gift, 1967 (67.34) (Location: European Sculpture and Decorative Arts, Carroll and Milton Petrie European Sculpture Court)



2.

Acquired in Rome by John Cecil, fifth earl of Exeter (1648–1700), this sculpture was long believed to have been the work of Pierre-Étienne Monnot, the French-born sculptor who carved the English statesman's funerary monument. The *Andromeda*, thoroughly Roman Baroque in conception and treatment, was once thought to have been merely influenced by Domenico Guidi, Monnot's mentor, but is now attributed to Guidi himself. The sculpture has recently been identified as the *Andromeda* (previously considered lost) originally commissioned by Francesco II d'Este, duke of Modena, who died before acquiring it. John Cecil bought the work for Burghley House, his Northamptonshire residence, where it remained until this century.



3.

3. **Perseus severs the head of Medusa and frees Andromeda, chained to a rock (here a tree) as a sacrifice to a dragon.** Dish, Italian (Urbino?); lustered in Gubbio, 1533. Maestro Giorgio Andreoli. Robert Lehman Collection, 1975 (1975.1.1106) (Location: The Robert Lehman Collection)



4.

A Hunt for Herakles

4. The Second Labor of Hercules (*Herakles*): He must vanquish the nine-headed Lernaean Hydra. Dish, Italian (Deruta), ca. 1510. Robert Lehman Collection, 1975 (1975.1.1038) (Location: The Robert Lehman Collection)



5.

5. Hercules (*Herakles*) and the Erymanthian Boar. Bronze statuette, Italian (Florence), mid-17th century. After a model by Giovanni Bologna. (1982.60.100) (Location: European Sculpture and Decorative Arts)

6. Herakles the Archer. Bronze, 1909. Émile-Antoine Bourdelle (French [Paris], 1861–1929). Gift of Mr. and Mrs. Stephen C. Millett, 1924 (24.232) (Location: European Sculpture and Decorative Arts, Carroll and Milton Petrie European Sculpture Court)



6.

Herakles is here preparing to shoot the Stymphalian birds, one of his twelve labors. This work, which established Bourdelle's reputation, was executed in 1909 following several small-scale studies, most of which were cast in bronze. The first cast of the monumental version was purchased by Prince Eugene of Sweden for his palace in Stockholm.



7.

7. The Twelfth Labor of Hercules (*Herakles*): He must subdue Cerberus (*Kerberos*) and bring him up from Hades. Dish, Italian (Urbino), lustered in Gubbio, ca. 1532. Follower of Francesco Xanto Avelli da Rovigo. Robert Lehman Collection, 1975 (1975.1.1082) (Location: The Robert Lehman Collection)

8. Atlas or Hercules (*Herakles*) Supporting the Earth. Terracotta painted to resemble bronze, ca. 1780. Claude Michel, called Clodion (French [Paris], 1738–1814). Bequest of J. Pierpont Morgan, 1906 (07.225.379) (Location: European Sculpture and Decorative Arts)

One of Herakles' twelve labors was obtaining the golden apples from the Garden of the Hesperides. He persuaded Atlas to fetch the apples for him, by offering to take the burden of the world off of Atlas' shoulders. After Atlas returned with the apples, Herakles tricked Atlas into taking back the burden, by asking him to hold the world temporarily while he rested a cushion on his shoulders to make the load more comfortable.

This is a preliminary model for a bronze clock figure; the clock's movement would have been in the globe. In an anonymous sale in Paris in 1790, a terracotta was sold that was purported to be Clodion's model for a clock for Catherine the Great of Russia.

9. Hercules (*Herakles*) slays the centaur Nessos. Dish, Italian (Gubbio), 1525. Workshop of Maestro Giorgio Andreoli. Inscribed: *Divo . Erculi* (To divine Hercules). Robert Lehman Collection, 1975 (1975.1.1100) (Location: The Robert Lehman Collection)

The composition is based on an engraving, probably by Marcantonio Raimondi, in which the story of the centaur Nessos, whom Herakles shot with an arrow (Ovid, *Metamorphoses*, Book 9), is confused with that of the giant Kakos, whom Herakles clubbed to death.



8.



9.



10.



11.

A Hunt for Theseus

10. *The Feast of Acheloüs*. Oil on wood, ca. 1615. Peter Paul Rubens (Flemish, 1577–1640) and Jan Brueghel the Elder (Flemish, 1568–1625). Gift of Alvin and Irwin Untermyer, in memory of their parents, 1945 (45.141) (Location: European Paintings)

This large panel is one of the most impressive known collaborations between Rubens and his older colleague Jan Brueghel. Rubens conceived and painted the figure group; throughout the rest of the picture, Brueghel was in his two elements: landscape and still life painting. A “cabinet picture” like this one would have been made for the “cabinet,” or private gallery, of a collector who could appreciate clever invention, fine execution, the quotations of classical sculpture in the nearest figures at the table, and Rubens’ retelling of the tale found in Ovid’s *Metamorphoses* (Book 8). Theseus (in red) and his companions were returning from Crete to Athens when they encountered the river god Acheloüs. The god set a banquet before them and explained that a distant island was his lost lover Perimele, held forever in his embrace. Except for young and “reckless” Perithous, the story of the miracle “moved the hearts of all.”

11. *Theseus Fighting the Centaur Bianor*. Original modeled in 1849; this bronze cast ca. 1867. Antoine-Louis Barye (French, 1795–1875). Gift of Samuel P. Avery, 1885 (85.3) (Location: Nineteenth-Century European Paintings and Sculpture, B. Gerald Cantor Sculpture Gallery)

Barye’s thorough grounding in classical prototypes is evident in this highly charged representation of an incident from the battle between the Lapiths and Centaurs described in Book 12 of Ovid’s *Metamorphoses*. Barye surely knew the series of metopes from the Parthenon depicting the Greek legend, but the death blow delivered by the Greek hero is recognizably borrowed from the marble *Hercules and a Centaur* by the Mannerist sculptor Giambologna in Florence.

A Hunt for Myths and Fables

12. Scenes from the Story of the Argonauts. *Above*: Panel of a cassone (marriage chest); tempera on wood, gilt ornament, ca. 1465. Master of the Argonauts (Italian [Florence], fourth quarter of 15th century). Gift of J. Pierpont Morgan, 1909 (09.136.2). (Location: European Paintings)

Jason, dressed in golden armor, is charged by King Pelias with retrieving the Golden Fleece, shown at the upper left. Pelias was later murdered by his daughters, an event depicted in another room of the palace. In the foreground, Jason mounts his horse; in the center background, he is joined by Orpheus. Jason, Hercules (Herakles), and Orpheus are then shown consulting with the centaur Chiron on Mount Pelion, while the Calydonian boar hunt is depicted in the right foreground. In the distance is Jason's ship, the *Argo*.

This painting was probably installed as a backrest on a bench, or framed in the wainscoting of a room.

13. The Story of King Midas: Midas preferred Pan's music to Apollo's in a contest between the two gods, whereupon Apollo gave Midas the ears of an ass (Ovid, *Metamorphoses*, Book 11). Armorial plate, Italian (Castel Durante or Urbino), ca. 1520–25. Nicolò da Urbino (Italian, active from ca. 1520; d. 1537/38). Robert Lehman Collection, 1975 (1975.1.1019) (Location: The Robert Lehman Collection)



12.



13.



14.

14. Actaeon (*Aktaion*) Changing into a Stag. Maiolica, Italian (Urbino), ca. 1525–30. Probably the Master FR. Samuel D. Lee Fund, 1941 (41.49.3) (Location: European Sculpture and Decorative Arts)

While hunting, Aktaion was changed into a stag by Diana (Artemis) when he surprised the goddess and her nymphs bathing on Mount Cithaeron (Ovid, *Metamorphoses*, Book 3). His own hounds then ran him to ground and killed him.



15.

15. The Story of Apollo: Just as the god catches the fleeing nymph Daphne, his first love, she turns into a laurel tree (Ovid, *Metamorphoses*, Book 1). Ceramic plate, Italian (Urbino), 1532. Francesco Xanto Avelli da Rovigo. Robert Lehman Collection, 1975 (1975.1.1137) (Location: The Robert Lehman Collection)



16.

16. The Drowning of Britomartis. Tapestry of wool and silk, French (probably Paris), 1547–59. Probably designed by Jean Cousin the Elder (ca. 1490–1560/61); possibly woven by Pierre II Blasse and Jacques Langlois (both active 1540–60). Made for Diane de Poitiers (1499–1566), possibly for her Château d’Anet. Gift of the children of Mrs. Harry Payne Whitney, 1942 (42.57.1) (Location: European Sculpture and Decorative Arts)

Combining events described by classical authors with details contemporary to the artist, the story of Britomartis, as told in the inscription, unfolds in several scenes. At upper left, King Minos of Crete relentlessly pursues the Cretan princess Britomartis. She, however, chooses to fling herself into the sea rather than succumb to him. The goddess Diana (Artemis), the virgin huntress, pictured with her hounds and attendants, subsequently invents the net and gives it to the fishermen, as seen at top center. They retrieve the body of Britomartis so that it may be brought to a holy place.

Personal references to Diane de Poitiers include the border device of an arrow with the Latin words *Consequitur quodcumque petit* ("It attains whatever it seeks"), which is also found at Anet. The monogram initials *HD* that decorate the goddess Diana's gown are those of the French King Henri II and his longtime mistress Diane de Poitiers.

17. The Reign of Jupiter (Zeus) Marble, French, ca. 1555–60. School of Fontainebleau. Purchase, The Annenberg Foundation Gift, 1997 (1997.23) (Location: European Sculpture and Decorative Arts)

Zeus, king of the gods, is seated on a rocky ledge. Water flows from the ledge in three streams, apparently irrigating the fountain in the medallion. Mercury (Hermes) is at the left and below are the zodiacal signs for Gemini and Sagittarius.



17.

18. Venus (Aphrodite) and Adonis. Oil on canvas. Titian (Italian [Venice], ca. 1488–1576). The Jules Bache Collection, 1949 (49.7.16) (Location: European Paintings)

Ovid, in his *Metamorphoses* (Book 10), relates the story of the goddess Aphrodite vainly trying to restrain her lover, the mortal Adonis, from departing for the hunt. The mood of playful sensuality conceals the tragic irony that Adonis is destined to be killed during the hunt by a wild boar. Titian painted two versions of the composition: one in 1554 for Philip II of Spain (now in the Prado, Madrid), and the other shortly before 1570 for the Farnese family (lost). The present picture is a version of the second composition, and since its cleaning in 1976, can be seen to have been painted in great part by Titian.



18.



19.

19. *Aesop's Fables* Cabinet made of various exotic hardwoods veneered on oak, with ebony moldings; plaques of hardstones and slate; *pietre dure* work of various hardstones, colored marbles, and rock crystal; Italian (Florence), ca. 1615–23. Court workshop of the grand dukes of Tuscany. Wrightsman Fund, 1988 (1988.19) (Location: European Sculpture and Decorative Arts)



20.

The arms are those of a Barberini cardinal, probably Maffeo Barberini (1568–1644), who became Pope Urban VIII in 1623. The scenes from Aesop's *Fables* are after woodcut illustrations in the edition by Francisco Tuppo published in Naples in 1485.

20. *Faun Teased by Children*. Marble, ca. 1616–17. Gian Lorenzo Bernini (Italian [Rome], 1598–1680). Purchase, The Annenberg Fund, Inc. Gift; Fletcher, Rogers, and Louis V. Bell Funds; and Gift of J. Pierpont Morgan, by exchange, 1976 (1976.92) (Location: European Sculpture and Decorative Arts)

This work by Bernini, only eighteen or nineteen years old at the time, remained in the possession of the Bernini family at least until the beginning of the eighteenth century.



21.

21. *Diana (Artemis) and the Stag*. Automaton of silver, partly gilt, enameled, set with jewels; movement of iron, wood; German (Augsburg), ca. 1620. Joachim Friess (master 1610; d. 1620). Gift of J. Pierpont Morgan, 1917 (17.190.746) (Location: European Sculpture and Decorative Arts)

The stag has a hollow body and a removable head and can be used as a drinking cup. When used in drinking games, a mechanism in the base was wound up and the automaton was allowed to run freely on concealed wheels until it came to a halt before one of the participants at the table, who had to drink everything in the cup. Artemis' bow, quiver, and arrow are late nineteenth century in date.

22. *Midas Washing at the Source of the Pactolus*. Oil on canvas, 1624. Nicolas Poussin (French, 1594–1665). Purchase, 1871 (71.56) (Location: European Paintings)

Poussin, who painted this not long after he arrived in Rome in 1624, was drawn to the story of Midas, an allegory of vanity (Ovid, *Metamorphoses*, Book 11). When Bacchus (Dionysos) offered Midas a gift, the king asked that everything he touched be turned to gold. Soon realizing that he could neither eat nor drink, he asked to be relieved of the gift, and Dionysos sent him to wash it away in the Pactolus River. Partly submerged in water, Midas is dominated here by the personification of a river god.



22.

23. *Venus (Aphrodite) and Adonis*. Oil on canvas, mid- or late 1630s. Peter Paul Rubens (Flemish, 1577–1640). Gift of Harry Payne Bingham, 1937 (37.162) (Location: European Paintings)

Aphrodite, assisted by Cupid (Eros), vainly tries to restrain her mortal lover Adonis from setting off for the hunt, knowing that if he does so, he will be killed by a wild boar (Ovid, *Metamorphoses*, Book 10). The painting is inspired by Titian's picture of the same story in the Prado, Madrid, which Rubens saw and copied during his stay in Madrid in 1628–29 (a version of Titian's painting hangs in the Museum; see no. 22 above). The broad execution and vivid color of the present painting indicate a date in the mid- or late 1630s. Radiographs reveal that Rubens originally gave Adonis a somber expression, which was repainted at a later date.



23.

The picture was presented by Emperor Joseph I to the first duke of Marlborough, John Churchill.



24.



25.

24. Blind Orion Searching for the Rising Sun. Oil on canvas, 1658. Nicolas Poussin (French, 1594–1665). Fletcher Fund, 1924 (24.45.1) (Location: European Paintings)

For his depiction of the gigantic hunter, Poussin drew on the Greek writer Lucian (*De domo*, lines 27–29): “Orion, who is blind, is carrying Cedalion, and the latter, riding on his back, is showing him the way to the sunlight. The rising sun is healing [his] blindness.” Poussin also studied a sixteenth-century commentary on the tale by Natalis Comes, which affords a meteorological interpretation. Accordingly he added Diana (Artemis), standing upon the clouds that wreath Orion’s face, symbol of the power of the moon to gather the earth’s vapors and turn them into rain. Toward the end of his life, Poussin scrutinized pebbles, moss, flowers, and plants, and his landscapes—such as this one, painted for Michel Passart in 1658—evoke the earth’s early history by showing nature abundant and uncultivated.

25. Mercury (*Hermes*) and Battus. Oil on canvas. Francisque Millet (French, 1642–1679). H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.21) (Location: European Paintings)

Ovid (*Metamorphoses*, Book 2) recounts the story of the old shepherd Battus, who, having witnessed Hermes’ theft of a herd of cattle, promised not to disclose the secret. When tested by the god, shown here in the guise of a young shepherd, he pointed to the foot of the mountain where the cattle were hidden. Hermes then turned him into a stone. The authorship of the picture, once attributed to Poussin, was established by an engraving of it bearing Millet’s name.

26. Polyphemus and Galatea; The Triumph of Galatea.

Harpsichord, Italian (Rome), ca. 1670. Invented by Michele Todini. The Crosby Brown Collection, 1889 (89.4.2929) (Location: Musical Instruments)

The cyclops Polyphemus pursued the nymph Galatea, but she was in love with Acis, son of Faunus. The rejected Polyphemus killed Acis with a rock (Ovid, *Metamorphoses*, Book 13).

This gilded case encloses an Italian harpsichord of typical design but with an unusually long five-octave compass. Decorated with a frieze depicting the Triumph of Galatea and supported by three Tritons, it was described in Michele Todini's catalogue of 1676. It originally formed part of his *Galeria Armonica*. Todini designed several such lavish instruments and charged admission from the aristocrats who visited his gallery. The flanking figures of Polyphemus playing a bagpipe (Todini invented one like it) and Galatea, holding a lute, were displayed with the harpsichord in front of a "mountain," which concealed a small pipe organ. The organ simulated the bagpipe's sound, and the harpsichord represented the sound of the lute. The artistic quality of the case ranks it among the finest examples of Roman Baroque decorative art, while Todini's ingenuity and pursuit of new forms of instrumental expressivity grew out of the same musical climate that led to the invention of the piano by 1700.



26.



27.

27. Scenes from Stories in Ovid's *Metamorphoses*. Io, transformed into a cow, watches Mercury (*Hermes*) behead hundred-eyed Argos (Book 1); below, Icarus (*Ikaros*) flying with artificial wings over the Aegean Sea (Book 8). Ewer of tin-enameled earthenware (faience), French (Nevers), ca. 1675–85. The Charles E. Sampson Memorial Fund; Gift of Irwin Untermyer by exchange; Rogers Fund; and Bequest of John L. Cadwalader, by exchange, 1985 (1985.181.2) (Location: European Sculpture and Decorative Arts)



28.

28. Diana (*Artemis*) and Actaeon (*Aktaion*). Wool and silk tapestry, French (Paris), designed before 1680; woven at the atelier of Jean Jans the Younger (ca. 1644–1723), at or near the Gobelins, late 17th–early 18th century. Gift of Mrs. George S. Amory, in memory of her father and mother, Mr. and Mrs. Amory Sibley Carhart, 1964 (64.208) (Location: European Sculpture and Decorative Arts)

From a set of tapestries depicting stories from Ovid's *Metamorphoses*, this hanging illustrates the moment when Aktaion, having accidentally seen the goddess Artemis and her nymphs bathing, begins to change into a stag (Book 3).



29.

29. Marsyas. Marble, French (Toulon), ca. 1682–90. Christophe Veyrier (French, 1637–1690). Rogers Fund, 1919 (19.17) (Location: European Sculpture and Decorative Arts)

The Phrygian satyr Marsyas challenged Apollo to a music contest. Marsyas lost and was flayed alive by Apollo (Ovid, *Metamorphoses*, Book 6).

30. *The Chariot of Aurora (Eos)*. Oil on canvas. Giovanni Battista Tiepolo (Italian [Venice], 1696–1770). Bequest of Lore Heinemann, in memory of her husband, Dr. Rudolf J. Heinemann, 1996 (1997.117.7) (Location: European Paintings)

Eos, goddess of dawn, drives her chariot, accompanied by the Hours and heralded by Apollo; Time is shown on the right. Also recognizable are Ceres (Demeter), with a sheaf of wheat, and Bacchus (Dionysos), wearing a crown of vine leaves—emblematic of summer and fall.

This beautiful oil sketch was possibly a proposal by Tiepolo for the decoration of a ceiling in the Royal Palace in Madrid. Tiepolo had been summoned to Spain in 1762 by Charles III to paint the ceiling of the throne room, and upon completion of this vast fresco, he made proposals for the decoration of other rooms. A ceiling of this scheme was painted in the queen's bedroom in 1763 by Tiepolo's rival, Anton Raphael Mengs.

31. *Minerva (Athena)*. Terracotta, signed and dated Rome, 1766. Claude Michel, called Clodion (French, 1738–1814). Purchase, Charles Ulrick and Josephine Bay Foundation, Inc. Gift, 1975 (1975.312.6) (Location: European Sculpture and Decorative Arts)

Clodion's Neoclassical style was developed during his years in Rome, from 1762 to 1771.



30.



31.



32.

32. Oedipus and the Sphinx. Oil on canvas. Gustave Moreau (French, 1826–1898). Bequest of William H. Herriman, 1920 (21.134.1) (Location: Nineteenth-Century European Paintings and Sculpture, B. Gerald Cantor Sculpture Gallery)

Moreau's interpretation of the Greek myth draws heavily on Ingres' painting *Oedipus and the Sphinx* (1808; now at the Louvre in Paris). Both painters chose to represent the moment when Oedipus confronts the winged monster in a rocky pass outside the city of Thebes. Unlike her other victims, Oedipus could answer her riddle and thus saved himself and the besieged Thebans. This painting was extremely successful at the Salon of 1864; it won a medal and established Moreau's reputation.



33.

33. Pygmalion and Galatea. Oil on canvas, ca. 1890. Jean-Léon Gérôme (French, 1824–1904). Signed (on base of statue): J. L. GEROME. Gift of Louis C. Raegner, 1927 (27.200) (Location: Nineteenth-Century European Paintings and Sculpture, B. Gerald Cantor Sculpture Gallery)

At the end of his career, Gérôme became increasingly interested in polychrome sculpture. The present picture and a lifesize marble (Hearst Monument, San Simeon, California), both executed about 1890, illustrate a story from Ovid's *Metamorphoses* (Book 10). The artist chose the moment when the wish of the Cypriot sculptor Pygmalion was granted by Venus (Aphrodite): his statue of Galatea came to life and responded to his love. The apparition of Cupid (Eros) with his bow and arrow is not mentioned in Ovid's account of the legend.

34. Orpheus and Eurydice (Ovid, *Metamorphoses*, Book 10). Marble, 1893; probably modeled before 1887. Auguste Rodin (French, 1840–1917). Signed and dated: A. Rodin/1893. Gift of Thomas F. Ryan, 1910 (10.63.2) (Location: Nineteenth-Century European Paintings and Sculpture, B. Gerald Cantor Sculpture Gallery)

Originally modeled for Rodin's sculpture *The Gates of Hell*, where it was apparently intended to illustrate a poem from Baudelaire's *Les fleurs du mal*, this group was abandoned by the artist in his final version of *The Gates*, but given a second existence under the present title. The figure of Eurydice is recognizable as that of *The Martyr* and exemplifies Rodin's propensity for exploring multiple interpretations of a single form.



34.

35. *Diana (Artemis)*. Gilded bronze, modeled 1892–93; this cast, 1928. Augustus Saint-Gaudens (American, 1848–1907). Rogers Fund, 1928 (28.101) (Location: The American Wing, Charles Engelhard Court)

This *Diana* is a half-size model of a thirteen-foot-high finial designed to surmount the tower of the original Madison Square Garden in New York City. The design, by the architect Stanford White (1853–1906), is after the Giralda, the tower that adjoins the cathedral of Seville in Spain. The first *Diana* (1891, eighteen feet high), made of sheet copper, proved too large and cumbersome in relation to the tower and was replaced in 1893 by the streamlined second version. The second *Diana*, also made of sheet copper, was removed in 1925, just before the Garden was demolished. The sculpture was severely criticized for its nudity, but even as a campaign was launched to remove it from the tower, *Diana* was becoming one of New York's most popular landmarks.



35.



36.



37.

A Hunt for the Trojan War

36. **The Judgment of Paris.** Oil on wood, possibly ca. 1528. Lucas Cranach the Elder (German, 1472–1553). Signed (right foreground, on rock) with winged serpent. Rogers Fund, 1928 (28.221) (Location: European Paintings)

The painting shows Paris awarding a golden apple (here transformed into a glass orb) to the fairest of the three goddesses Minerva (Athena), Juno (Hera), and Venus (Aphrodite). This was a favorite subject of the mature Cranach; a very similar picture in the Öffentliche Kunstsammlung in Basel is dated 1528, and the present painting may date from about this time.

37. **The Trojan War: The great wooden horse left behind by the Greeks is dragged into the city of Troy.** Armorial dish, Italian (Pesaro), ca. 1550. Possibly the Zenobia painter. The coat of arms is unidentified. Bequest of Alexandrine Sinsheimer, 1958 (59.23.2) (Location: European Sculpture and Decorative Arts)

A Hunt for Historical Subjects

38. *The Death of Socrates (Sokrates)*. Oil on canvas, 1787. Jacques-Louis David (French, 1748–1825). Signed, dated, and inscribed: (lower left) L.D/MDCCLXXXVII; (right, on bench) L. David; (right, on bench, in Greek) *Athenaion* (“of Athens”). Catharine Lorillard Wolfe Collection, Wolfe Fund, 1931 (31.45) (Location: European Paintings)

Accused by the Athenian state of denying the gods and corrupting the youth through his teachings, Sokrates (469–399 B.C.) was offered the choice of renouncing his beliefs or being sentenced to death by drinking hemlock. David shows him calmly discoursing on the immortality of the soul to his grief-stricken disciples. The figure at the foot of the bed is either Plato or Crito.

The picture, with its courageous theme, is perhaps David’s most perfect Neoclassical statement. The printmaker and publisher John Boydell wrote Sir Joshua Reynolds that it was “the greatest effort of art since the Sistine chapel and the Stanze of Raphael... This work would have done honour to Athens at the time of Pericles.” The subject is loosely based on Plato’s *Phaedo*, but in painting it, David consulted a variety of sources, including Denis Diderot’s 1758 treatise on dramatic poetry and the work of poet André Chénier. David is reported to have taken his inspiration for the pose of Plato/Crito from a novel by the English writer Samuel Richardson.



38.



39.

39. Aristotle with a Bust of Homer. Oil on canvas, 1653.

Rembrandt (Dutch, 1606–1669). Signed and dated (on pedestal of bust): Rembrandt.f. / 1653. Purchase, special contributions and funds given or bequeathed by friends of the Museum, 1961 (61.198) (Location: European Paintings)

In this depiction of Aristotle, the Greek philosopher rests his hand reflectively on a bust of Homer, the epic poet of a much earlier age. A medallion depicting Alexander the Great, whom Aristotle tutored, hangs from a splendid gold chain. This extravagant decoration may represent Alexander's gift to Aristotle and recalls the gold chains given by princely patrons to Titian, Rubens, and van Dyck. It is generally supposed that Aristotle contemplates the worth of worldly success as opposed to spiritual values or immortal ideas. The gesture of the hands, accentuated by the cascading sleeves, and the shadows playing over Aristotle's brow and eyes support this interpretation.

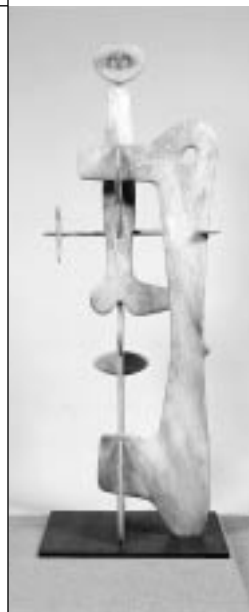
The picture was painted for the great Sicilian collector Antonio Ruffo, who evidently had not requested any particular subject. His inventory, dated September 1, 1654, lists the canvas as a "half-length figure of a philosopher made in Amsterdam by the painter Rembrandt (it appears to be Aristotle or Albertus Magnus)." The ancient and medieval philosophers shared an interest in the senses, with sight—perhaps evoked by Homer's blindness—judged superior to hearing and touch. In the early 1660s, Rembrandt sent Ruffo companion pictures of Alexander and Homer, which suggests that, despite his much later costume, the figure must be Aristotle (as he is called in Ruffo papers dated 1662). In any case, the study of a figure lost in thought is characteristic of Rembrandt, whose achievement here reflects his long-standing preoccupation with visual and emotional experience.

A Hunt for a Kouros

40. *Kouros*. Marble, 1944–45. Isamu Noguchi (American, 1904–1988). Fletcher Fund, 1953 (53.87a–i) (Location: Modern Art, second floor)

The title of Noguchi's work makes specific reference to Archaic Greek standing nude male statues. After the Metropolitan bought Noguchi's *Kouros*, which uses no pins or adhesives to connect its many pieces, the sculptor wrote to the Museum: "The image of man as Kouros goes back to student memories of your archaic plaster casts and the pink Kouros [see slide 3] you acquired—the admiration of youth. My Kouros is a stone construction. The weight of the stone holds it aloft—a balance of forces as precise and precarious as life."

Soon after Noguchi, a Japanese American, was released from an internment camp in Arizona, where he had been held during World War II, he made this figure using pieces of marble found at construction sites in New York City. In describing this period in his autobiography, the artist again wrote about *Kouros*: "It's like life—you can lose it at any moment."



40.

CLASS ACTIVITIES

BECOME AN ANCIENT GREEK IN NAME ONLY

(Greek transliterated into English and otherwise tinkered with)

The Goal: The following activity gives students a sense of the meaning of many ancient Greek names and also builds up their vocabulary, since many English words derive from ancient Greek.

The Activity: Photocopy the following list of ancient Greek words, which are arranged in two columns on one sheet, and distribute two to each student.

Ask the students to fold each of their two papers in half, then have them move the papers up and down (like a slide rule), matching together one word from each column to make up his or her own ancient Greek name. For instance, Perikles, the names of the famous Athenian statesman of the fifth century B.C., is made up of the words *peri* (“around”) and *kleos* (“glory”), while the name of the philosopher Sokrates comes from the Greek words *isos* (“equal”) and *kratos* (“strength”).

“up” = ANA	HIPPOS = “horse”
“out of” = EK	ISOS = “equal”
“before” = PRO	KATHAROS = “pure”
“in” = EN	KALOS = “beautiful,” “good”
“with” = SYN	KARDIA = “heart”
“down ” = KATA	KEPHALE = “head”
“with” or “after” = META	SOTERIA = “safety”
“beyond” = HYPER	KOSMOS = “order,” “adornment”
“upon” = EPI	KLEOS = “glory”
“beside” = PARA	KRATOS = “strength, might”
“around” = PERI	KRITES = “judge”
“under” = HYPO	KYDOS = “glory”
“lead” = AGO	KYRIOS = “lord”
“best” = ARISTOS	LAMPROS = “bright”
“virtue” = ARETE	LEON = “lion”
“glad” = ASMENOS	MAKARIOS = “blessed”
“safe” = ASPHALES	MACHE = “battle”
“firm,” “sure” = BEBAIOS	MEGA = “great”
“help” = BOETHEIA	MESOS = “middle”
“sweet” = GLYKUS	MATER = “mother”
“brave” = ANDREIOS	PATER = “father”
“terrible” = DEINOS	MYRIOS = “countless”
“mistress” = DESPOINA	NAUS = “ship”
“race” = GENOS	XENOS = “stranger”
“woman” = GYNE	OLBOS = “wealth,” “happiness”
“mind,” “judgment” = GNOME	PAN = “all”
“people” = DEMOS	PETRA = “rock”
“gift” = DORON	PISTOS = “faithful”
“justice” = DIKE	PLOUTOS = “wealth”
“spear” = DORY	POTHOS = “desire”
“running” = DROMOS	POLY = “much,” “many”
“power” = DYNAMIS	SOPHOS = “wise”
“peace” = EIRENE	SOPHIA = “wisdom”
“freedom” = ELEUTHERIA	STEPHANOS = “garland”
“hope” = ELPIS	SCHOLE = “leisure”
“knowledge,” “understanding” = EPISTEME	SOTERIA = “safety”
“love” = EROS	SOPHRON = “prudent”
“well” = EU	TAUROS = “bull”
“youth” = HEBE	TACHY = “swift”
“leader” = HEGEMON	TELOS = “end”
“pleasure” = HEDONE	TYCHE = “chance,” “fate”
“sweet” = HEDYS	HYGIES = “healthy”
“custom” = ETHOS	PHILOS = “friend”
“quiet” = HESYCHAIOS	PHONE = “voice”
“wonder” = THAUMA	PHOS = “light”
“god, goddess” = THEOS, THEA	CHARIS = “favor”
	PSYCHE = “soul”
	OPHELIA = “help”

ANCIENT GREEK GODS, GODDESSES, AND HEROES IN YOUR NEIGHBORHOOD

The Goal: To learn about Greek mythology and literature, and to see how even today they have relevance for our society.

The Activity: After some preparation in Greek mythology (and perhaps after some reading of the *Iliad* and *Odyssey*), you may want to try the following exercise.

Announce to your class that now they will use their knowledge of ancient Greek stories and legends to engage in a competition.

Each student will search a ten-block square around his or her home for signs of ancient Greece, copying entire signs that include the name or image of a figure from ancient Greek mythology. In class, each student will present the information, give a brief description of the mythological personage attached to the name or image, and explain why the reference makes sense for the entity that took it. Students receive five points for each successful completion of this exercise.

Those students who find visual representations of Greek mythology (such as Goodyear's winged sandals of Hermes) in their neighborhood can make a sketch or take a picture of it. Then they should bring their representation to the classroom and explain the symbol's link to Greek mythology, and why the reference is relevant to the institution it symbolizes. Ten points are awarded for this discovery.

As with winners in ancient Olympic games, who, in addition to their victory crown of olive branches, were often presented with free housing and food in their hometown, have the class bring lunch to the winner and "immortalize" him or her in victory poems, stories, and artwork.

As variants of this exercise, you may want your students to note architectural features in their neighborhoods that derive from ancient Greek architecture, or allow the students to broaden their search for Greek mythology to include television references.

A COIN FOR YOUR COUNTRY

The Goal: Coins were—and are—one of the most widespread means of communication, trade, and control. This activity gives the students a sense of the power of symbols and of issues relating to public art.

The Activity: You will need the following materials:

- Gold or silver, round paper dessert plates
- Pens or felt markers

Have your students pretend that they are ancient Greek artists creating coins for the governments of:

- The city-state of Athens, ruled by a democracy, and with access to the sea
- The city-state of Corinth, ruled by merchants, and with access to the sea
- The kingdom of Macedonia, ruled by a king
- The city-state of Sparta, militaristic, landlocked, and ruled by a council of elders and two kings

In designing their coins, ask the students to consider the following:

- What are the chief deities of the city-state or kingdom?
What are their attributes?
- What does the prosperity of the city-state or kingdom depend on—agriculture, fishing, herding, manufacturing?
- Does the city-state or kingdom have famous monuments, famous historical figures, or a glorious past?
- What inscription should you put on your coin? Should it be abbreviated to fit into the small round format of the coin?
- If you have a portrait of a ruler, should it emphasize his or her job, or his or her personal appearance and/or attributes?

Now, for each of the governments above, have your students design a large gold and a smaller silver coin. Who are the main users of each coin? Which coin might be more likely to have an inscription?

SOMETHING FOR YOUR FAVORITE BEVERAGE

The Goal: Special cups with special decorations were created for Greek wine-drinking parties called symposia. Illustrations often covered the inside and outside of the cup, as well as the bottom of the interior. The following activity will acquaint students with some of the subject matter and conceptual challenges that confronted the Greek artists who decorated these drinking vessels.

The Activity: You will need the following materials:

- Black pens or black felt markers
- Large clear plastic tumblers with straight sides
- Glue stick
- Scissors
- Clear tape
- Terracotta-colored construction paper

Measure the circumference and height of one plastic tumbler. Using these measurements, cut a strip from the construction paper that is a little longer than the circumference so that when stretched around the tumbler there is a little overlap. Then use the bottom of the tumbler to trace a circle onto the construction paper. Using the black pens or felt markers, decorate both sides of the strip, remembering that one side will be the interior and the other the exterior of the ancient Greek cup. Then decorate the circle, known as a “tondo,” keeping in mind that the image will be visible only after the liquid has been drunk. Glue the strip and circle onto the tumbler, cover the edges with clear tape, and fill the cup with your favorite beverage. If your school has picnic tables, you might ask your students to imitate the Greek way of dining by lying on their sides on cushioned benches.

In creating their designs, students should consider the following questions:

- What kind of themes fit drinking a soft drink and thus would be appropriate for such a glass?
 - Which areas of the tumbler would be seen by which audience? For instance, the drinker will see the interior, his or her companions will see the outside.
 - Which zones of the tumbler should receive decoration with figures, which should receive pleasing patterns?
-

LESSON PLANS

COMMEMORATION AND MEMORIAL IN ANCIENT GREECE

Grade level: Junior high and high school

Objectives

- Students will discuss afterlife beliefs, and the commemorative or memorial function of art.
- Students will discuss family and genealogy in ancient Greece and the present.
- Students will look at examples of funerary relief sculpture from ancient Greece.
- Students will design, draw, and/or sculpt their own relief sculptures.

Materials

- Drawing paper
- Pencils
- Rulers

Optional: plaster of Paris and four-sided quart-size paper milk cartons (one for each student), or self-hardening clay, and tools to remove plaster

Slides

Slide 6 Marble grave stele of a youth and a little girl

Slide 7 Marble capital and finial in the form of a sphinx for the grave stele in slide 6

Slide 14 Grave stele of a girl with doves

Vocabulary

<i>epitaph</i>	A funerary inscription.
<i>palmette</i>	An ornament of radiating petals on a calyx-shaped or budlike base; along with the sphinx, palmettes often top Greek grave markers.
<i>relief</i>	A sculpted surface in which the decorations stand out, in varying degrees of depth; reliefs are meant to be viewed frontally, not in the round.
<i>sphinx</i>	A fabled creature that is half human and half animal; in Greek art and legend the sphinx has the head and torso of a woman.
<i>stele</i>	An upright slab of stone usually inscribed and sometimes decorated with designs or figures that are painted or carved in relief; used by the Greeks as grave markers or for displaying public notices.

Classroom Discussion

- Read the section on ideas about death and the afterlife in **Key Aspects of Fifth-Century Greek Life**, and the entries for slides 6, 7, and 14.
 - Ask students to think of someone they know who has died. How is that person remembered? Students might have photographs, a memento of that person, something the person has written, or they may be named after that person. If the person died young, there might be a special way of memorializing that short life—a playground might have been built and dedicated, a scholarship fund established, or special poems or works of art created in that person’s name.
 - Discuss genealogy and the importance of family to the ancient Greeks and to all of us today. How does the concept of family fit in with beliefs of an afterlife? With the commemorative function of art?
 - Look at slides 6, 7, and 14, funerary monuments from ancient Greece. Discuss the young age of the figures depicted. Who would have commissioned these works of art (family or other loved ones)? Where would they have been located (outside the city walls, in family plots, along the roads or on roads)? Why do they take the form that they do (to mark and identify the grave)? The portrayal of a young person would bring to mind certain qualities or attributes. Students should look for clues in the pose, gesture, and objects depicted on the stele. An inscription or epitaph also may reveal these attributes or qualities. The shafts of the monuments were decorated with palmettes and scrolls, and might be topped with a sphinx or other three-dimensional form that would have been sculpted separately and then attached.
-

Activity: Design or construct a personal memorial

- Ask the students to identify one personal quality that they feel best describes them—honesty, loyalty, perseverance, humor, strength, and so on. Is this a quality that friends and family would agree best epitomizes them? They may take a short survey and ask their parents or friends.
 - On drawing paper, have each student design a funerary monument for him- or herself, using the form of a pillar topped with a distinguishing three-dimensional form as illustrated in the slides—a palmette or a sphinx, for example. Monuments may be rendered in pencil or charcoal, or used as preliminary designs for a three-dimensional sculpture. Students should look carefully at the slides and identify the way that each form is sculpted in relief and the contrast between smooth and textured surfaces; for example, the smooth faces and arms, and the textured hair and drapery folds.
 - For three-dimensional projects, prepare individual stelai for the students by pouring plaster of Paris into four-sided quart-size milk cartons. When the plaster is set and cooled, strip away the paper. For best results, the plaster should be carved immediately, while it is still slightly damp. Therefore, students should have ready their preliminary drawings and be able to spend a whole class period carving. Demonstrate how various tools can be used to gouge away the damp plaster, creating a form in relief, and how textured and smooth areas can be combined. If plaster is not available, students may sculpt slabs of self-hardening clay.
-

Extensions

- Using *The Art of Ancient Egypt: A Resource for Educators* (New York: Metropolitan Museum of Art, 1998), have students compare and contrast an Egyptian funerary monument in relief (slide 33: Stele of a Middle Kingdom Official) with the Greek monument in slides 6 and 7. What kind of person is represented? Who is memorializing the dead person? What are the important features of each representation? What is the role of the inscription, and why do we know so much more about the Egyptian stele? Describe the technique of carving. How do the compositions of the reliefs and the depictions of the human bodies differ?
- Throughout the history of ancient Greece, various works of art served commemorative functions. Students in a ceramics class could study the krater in slide 2 and make a commemorative vase decorated with geometric patterns and scenes of a funeral procession rendered in geometric shapes.

Interdisciplinary Connections

- *Language Arts.* Greek memorials sometimes bear inscriptions. Some of these epitaphs are contained in anthologies of literature. Have students read examples of these inscriptions, and then write their own, using the unique quality for which they wish to be remembered.

EXAMPLE

Stranger, go back to Sparta and tell our people that we who were slain obeyed the code.

—Simonides of Keos (556–468/7 B.C.), memorial to the Spartans who were killed at Thermopylae in 480 B.C. by the Persian army (Willis Barnstone, trans., *Greek Lyric Poetry* [New York: Schocken Books, 1972], p. 136, no. 366)

- *Social Studies.* For a unit on family and genealogy, have students design a funerary monument or write an epitaph for one of their immediate family members or ancestors, based on interviews with family members, old letters, family stories, or other sources.
-

ANCIENT GREEK GAMES

Grade level: Elementary school through high school

Objectives

- Students will discuss the Olympic games and where the concept of these games originated.
- Students will collaboratively organize their own version of Greek games, involving contests in sports, music, and poetry.
- Students will design awards, commemorative works of art, and other ways to honor the winners of the games.

Slides

Slide 3 Kouros

Slide 8 Terracotta Panathenaic prize amphora (storage vessel)

Slide 16 Fragments of a marble statue of the Diadoumenos
(youth tying a fillet around his head)

Slide 18 Terracotta statuette of Nike, the personification of victory

Vocabulary

Diadoumenos An athlete tying a fillet around his head.

kouros From the Greek word for “young man,” or “a youth.” A type of Greek sculpture representing a standing young male figure in a frontal position with one leg slightly forward; the weight is usually evenly distributed, the arms are parallel to the sides of the body, the hair is stylized, and there is often an Archaic smile.

Nike Greek goddess of victory.

Panathenaic All territories connected to Athens.

Classroom Discussion

- Read the section on sports in **Key Aspects of Fifth-Century Greek Life**, and the entries for slides 3, 8, 16, and 18.
 - Discuss the modern Olympic games with the students, asking them to share information from what they have seen on television. What kinds of sports are included? How are the winners chosen? What kinds of prizes and recognition are given? Students may have attended or participated in Special Olympic tournaments or other sports competitions, music contests, writing or speaking contests, art contests, or other competitive events. Discuss how these events are organized.
 - Do the games of ancient Greece relate to today's Olympics? The Greek games honored the gods and included both musical and athletic events. Sometimes work or even war was stopped for the duration of the games so that all Greek citizens could attend or participate. People from all parts of Greece came to the games, setting up tents or sleeping outside. Vendors selling food, amulets, votive offerings, and horses mingled with statesmen and other politicians. At night there was feasting and entertainment for the crowds. Prizes for victory might include wreaths of olive branches, oak, or parsley, or an amphora filled with olive oil. A winner's community also might honor him or her with cash prizes or a free meal at public expense for the rest of the winner's life. Commemorative works of art and poetry were produced for the games.
-

Activity: Design a day of Greek games

- Students can work together in small groups, as a class, or the whole school might engage in a project to design and schedule a version of the Greek games. The events might include footraces in a variety of forms, horse races (with students wearing “horse” masks), and poetry and music contests. Some of the decisions to be made are:

What games should be included?

How should they be organized?

Who should judge the games?

How should the winners be declared?

What should the prizes be?

How should the winners be honored?

To whom should the games be dedicated?

- As much as is age-appropriate, students should research ancient Greek games for their ideas and methods of implementation.

Interdisciplinary Connections

- *Language Arts.* Besides the poetry contest, students may write commemorative poems to celebrate a particular winner or event. These can be declaimed during the games or afterwards.
- *Social Studies.* Students may wish to invite parents or other members of their community to the games, creating a “Pan–New York” atmosphere. In this event, they can present the results of their research and how it relates to the day’s program. Or, students may wish to dress and act the part of an ancient Greek character, historical or fictitious, that they have researched.
- *Science.* Using what students have studied about exercise and health, have them devise a series of exercises that the participants in the games can use to prepare themselves for competition.
- *Math.* A math class can be responsible for measuring tracks and distances, adding up points earned, and performing other calculations for the events.

ANCIENT GREEK VASES

Grade level: Upper elementary/junior high

Objectives

- Students will look at examples of Greek vases and learn about their forms, decorations, and functions.
- Students will discuss the forms, decorations, and functions of containers used to serve beverages and liquids in their everyday life.
- Students will design and execute their own red-figure or black-figure vase, using a crayon-resist technique.

Materials

- Heavy drawing paper, 8½ x 11 inches
- Orange, rust, or red-orange wax crayons
- Stencils pre-cut in the shapes of Greek vases
- Scissors
- India ink or diluted black tempera
- Pointed styli, or top-hat pins

Slides

- Slide 2 Terracotta funerary krater (shape of a mixing bowl for water and wine)
- Slide 4 Terracotta alabastron (perfume vase) in the shape of a woman
- Slide 5 Terracotta neck-amphora (storage vessel) with lid
- Slide 8 Terracotta Panathenaic prize amphora (storage vessel)
- Slide 9 Terracotta calyx-krater (vessel for mixing water with wine, with handles in the shape of the calyx of a flower)
- Slide 10 Terracotta amphora (storage vessel)
- Slide 11 Terracotta pyxis (box)
-

Vocabulary

<i>alabastron</i>	A small vase for olive oil, often scented.
<i>amphora</i>	A two-handled terracotta storage jar used by the ancient Greeks to hold or measure oil, wine, or milk.
<i>calyx</i>	The external, cup-shaped, leafy part of a flower.
<i>calyx-krater</i>	A krater with handles in the cupped shape of a calyx.
<i>krater</i>	A large pottery vessel with a mouth broad enough to allow a jug to be dipped into it; used for mixing wine with water in ancient Greece.
<i>neck-amphora</i>	An amphora whose neck is not part of a continuous curve but is set off from the rest of the body.
<i>negative space</i>	The area around the decorative subject on a work of art; the external or outside area that defines the subject.
<i>positive space</i>	The area on a work of art where the subject is represented; the internal area.
<i>registers</i>	In art, horizontal bands of images that often appear in vertical series on walls, vases, and so forth.
<i>symmetry</i>	The duplication of an image on either side of a real or imaginary central axis.
<i>terracotta</i>	Clay that has been fired at a relatively low temperature, brownish-red or buff in color.

Classroom Discussion

- Read about the symposium and ceramics in **Key Aspects of Fifth-Century Greek Life and Artists and Materials**, and the entries for slides 2, 4, 5, 8, 9, 10, and 11.
 - Bring in examples of large and small containers used to serve drinks—a punch bowl, wine glass, coffee mug, juice pitcher, etc. Ask students to think of examples of family celebrations and occasions where beverages are served and toasts are made, such as weddings and anniversaries, the birth of a child, on the occasion of a raise or promotion, a family reunion, or a graduation.
 - Discuss the concept of the Greek symposium with the students, explaining that it was usually a controlled drinking party, with music, poetry, and clever conversation. Have students imagine what it would be like at one of these parties, for example: the garments worn; the seating of guests on couches arranged in a circle in order to facilitate conversation and interaction; the mixing of wine with water in a large bowl or container; the need for individual cups; the display of these vessels; the designation of a symposiarch, and so forth.
 - Look at slides 5, 9, and 10 and discuss how large vases like these could have been used in a symposium. How are these containers alike (colors, decoration, symmetry)? If necessary, explain symmetry and give examples from nature, or demonstrate how to cut a symmetrical shape from folded paper. Discuss the shape of each vase in relation to its decoration. Which is more important?
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- Note how the designs are applied to the vase in horizontal registers and how they include both patterns and human figures. What is the role of the human figure in the decoration? How many figures relate the story? What are the figures' poses and gestures? How are the figures arranged? Are they symmetrical? Do they overlap? Discuss the use of positive and negative space to delineate the figures on red-figure and black-figure vases. Point out the incision technique of black-figure decoration and the more painterly brushwork of red-figure vases.
 - The potters of ancient Greece made and decorated vases in much the same way that ceramics are made today. Have students seen potters at work? Have they themselves had experience working with clay? What is clay? How is it formed into three-dimensional shapes? How is it made hard and permanent? How is it decorated? Explain the differences between the two techniques of red-figure and black-figure vase painting.
 - Greek potters worked in centers such as Athens and Corinth, where pots were produced in great numbers and exported around the Mediterranean. Sometimes one artist made the vase and another would decorate its surface. Sometimes the same person was both potter and painter. Over time, certain shapes were standardized. Many vases came from the same center, and this is why Greek pottery in museums around the world looks very similar.

Activity: Making a black-figure vase

- Distribute sheets of strong drawing paper to students and have them color one side of the paper heavily with an orange, red-orange, or rust crayon. They should build up a thick layer of wax over the entire surface.
 - Have students determine the function of their vases, then make a stencil of the shape of their vases based on their use. They should trace around the stencil on the uncolored side of their prepared sheet of paper, then cut around the outline with scissors. They should then make a second tracing of the stencil.
-

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- Lay out the shapes on sheets of newspaper, orange side up, and have students brush India ink or diluted black tempera over the entire waxed surface, making sure it is covered.
 - While the ink or paint is drying, have students draw the design for their vase on the other tracing of the stencil. They should use rulers to create horizontal registers, then fill the narrow areas with repeated geometric patterns. The widest register should contain a scene from Greek mythology or everyday life, such as a single figure like a musician or a group of figures that tell a story. Remind the students of the use of positive and negative space and how the gestures of the figures are important to the design.
 - Using a sharp pointed instrument, students can scratch away at the black coating to reveal the orange wax layer underneath. They may wish to start with the narrow decorative patterns, saving the figures in the widest register for last. The black areas around the figures should be carefully removed to reveal the orange background, and the figures themselves will remain black. Finally, details like eyes, hair, and folds of clothing can be incised into the black areas.
-

Extensions

- For younger students, project slide 2. Discuss the symmetry of the vase and the use of geometric shapes to create a decorative pattern on its surface. Show students how to cut a bilaterally symmetrical shape from a piece of black construction paper, then have them experiment with cutting a symmetrical vase. The teacher may wish to cut a very large black vase shape and place it on the floor. Students can then use long strips of orange construction paper to make squares, rectangles, circles, and triangles. While working together in small groups, they can position their shapes horizontally across the vase. Additional shapes may be cut as necessary. The students may combine their shapes to form people, horses, houses, and so on, or to repeat patterns.
- Older students in a pottery class may make their own drinking cup, decorating it with a mythological scene or hero, a battle, a musician, a contemporary hero or heroine, and so forth. Students should keep in mind that the images chosen for drinking cups in ancient Greece often were understood by all Greek-speaking peoples, and that the image would have embodied a familiar concept like “war” or “drinking” or “music.”

Interdisciplinary Connections

- *Language Arts.* Choose a story from Greek mythology. Have students write the story in their own words to identify the important events, then choose one of these events to depict on their vases.
 - *Social Studies.* Some vases are decorated with scenes of life in ancient Greece—musicians playing instruments, athletic events, horses and chariots, or household duties, like weaving. From the study of Greek civilization, choose an activity to portray on the vase.
 - *Science.* List the processes that go into making a ceramic vase. If possible, visit a potter in a studio or watch a video about how pots are made.
 - *Math.* Symmetry, pattern, geometry, and proportion are mathematical concepts that can be explored or reinforced through this activity.
-

RESOURCES

TIMELINE OF ANCIENT GREECE

All dates are B.C.

ca. 8300–6000	Franchthi Cave in Greece: earliest deliberate burials on Greek mainland; presence of Melian obsidian points to seafaring
ca. 4900	Evidence for copper metallurgy in northern Greece
ca. 3000–1100	Minoan maritime civilization; Great Palace period at Knossos ca. 1800–1600
ca. 1900–1450	Linear A (a pre-Hellenic Minoan language) is used on Crete.
ca. 1600–1100	Mycenaean civilization in Greece; Lion Gate built at Mycenae ca. 1400.
ca. 1550	Great shaft graves at Mycenae
ca. 1500–1450	Volcanic eruption on Thera
ca. 1450–1200	Linear B (an early form of Greek) is used on mainland Greece.
ca. 1200	Fall of Homeric Troy



ca. 2800–2700 B.C.



ca. 750–700 B.C.



ca. 590–580 B.C.



ca. 550 B.C.

8th century

Earliest evidence for the use of the Greek alphabet

776

First Olympic Games

ca. 775–750

First colonies established by Greeks overseas as far as the coast of France and Spain. Marseilles founded ca. 600.

ca. 750




Homer composes the *Iliad* and the *Odyssey*.

ca. 610

Sappho flourishes on the island of Lesbos in the Aegean Sea.

594–593

Athenian archon Solon (ca. 638–ca. 559) replaces severe Draconian code, and lays basis for democracy in Athens. Serfdom abolished and property owners govern.

556	Panathenaic festival established at Athens.	
ca. 525	Red-figure pottery technique introduced in Athens.	
525/4-456	Aeschylus, the Athenian tragedian, author of <i>Prometheus Bound</i> and <i>Prometheus Unbound</i> and the <i>Oresteia</i> , lives.	ca. 540 B.C.
518-438	Pindar, the Greek lyric poet, lives.	
508-507	Kleisthenes' reforms transform Athens into a full democracy. Government is by all freeborn men, rather than only by landed aristocrats.	
5th century	Greek physiologist Alkmaeon performs the first recorded dissection of a human body for research purposes. He identifies the brain as the center of thought and feeling.	ca. 530 B.C.
		
		ca. 530 B.C.



ca. 515 B.C.



ca. 490 B.C.



ca. 465–460 B.C.

ca. 496–406




Sophokles, the Athenian tragedian, author of *Antigone*, *Oedipus Rex*, and *Oedipus at Colonus*, lives.

490–479

Persian Wars (490: Battle of Marathon; 480: Persians sack the akropolis of Athens; 479: Greek victory over Persians at naval battle of Salamis and land battle at Plataea)

ca. 485–ca. 406

Euripides, the Athenian tragedian, author of *Medea*, *Hippolytos*, *Trojan Women*, *Bacchae*, and *Iphigenia in Aulis*, lives.

ca. 480-ca. 420	Herodotos, the first Greek historian, lives.	
ca. 460-ca. 429	Under the Athenian statesman, Perikles (ca. 495-ca. 429), Athens becomes the most prominent political, economic, and cultural center in Greece.	
ca. 455-ca. 400	Thucydides, the Greek historian, lives.	ca. 460-450 B.C.
447-432	Parthenon built as part of Perikles' reconstruction of the Athenian akropolis.	
		5th century
		
		ca. 450-440 B.C.



ca. 450-425 B.C.



ca. 430 B.C.



Late 5th century

431-404

Peloponnesian War; Athens' eventual defeat by Sparta and her allies ends its dominance in Greece.

ca. 429-ca. 347




Plato, the Athenian philosopher, lives.

399

Trial and death of Sokrates, the Athenian philosopher (born ca. 470)

384-322

Life of Aristotle, the Macedonian philosopher who trained in Athens under Plato and was tutor to Alexander the Great

<p>ca. 360–330 Praxiteles, the Athenian sculptor, is active.</p> <p>ca. 340–310 Lysippos, the Sikyonian sculptor, is active.</p> <p>ca. 360–ca.330 Theater of Epidauros is built.</p> <p>338 Defeat of Greek states by Philip II of Macedon</p> <p>334–323 Alexander the Great, ruler of Greece, Asia, and Egypt, conquers the Persian Empire of western Asia and Egypt, and continues into central Asia as far as the Indus River valley.</p> <p>323 Death of Alexander the Great</p>	<div data-bbox="1242 312 1502 743">  </div> <p>ca. 425–400 B.C.</p> <div data-bbox="1242 883 1529 1002">  </div> <p>ca. 340–320 B.C.</p>
	<div data-bbox="1242 1125 1502 1556">  </div> <p>ca. 320 B.C.</p>

THE GREEK ALPHABET

Form ¹	NAME	TRANS- LITERATED ²	SOUND ³	GREEK EXAMPLE
Α α	alpha	A a	drama	δρᾶ-μᾶ
Β β	beta	B b	bible	βί-βλί-ον
Γ γ	gamma	G g, ng	ganglion	γάγ-γλί-ον
Δ δ	delta	D d	decalog	δέ-κα
Ε ε	epsilon	E e	epic	ἔ-πος
Ζ ζ	zeta ⁴	Z z	adze	ζώ-νῃ
Η η	eta	E e	they	ἦ-δῃ
Θ θ	theta	Th th	atheist	θε-ός
Ι ι	iota	I i	intrigue	ἐ-πί-πύ-πτω
Κ κ	kappa	K k, C c	crisis	κρί-σις
Λ λ	lambda	L l	logic	λό-γος
Μ μ	mu	M m	meter	μέ-τρον
Ν ν	nu	N n	anti	άν-τί
Ξ ξ	xi	X x	axiom	ᾱ-ξί-ω-μα
Ο ο	omicron	O o	ohay	ᾱ-πό
Π π	pi	P p	poet	ποι-η-τής
Ρ ρ	rho	Rh rh, r	catarrh	κα-τάρ-ρο-ος
Σ σ, ς	sigma	S s	spore	σπό-ρος
Τ τ	tau	T t	tone	το-νῇ
Υ υ	upsilon	Y y, u	abyss	ᾱ-βύ-σ-σος, Κυ-ρος
Φ φ	phi	Ph ph	Philip	Φίλ-ιπ-πος
Χ χ	chi	Ch ch	character	χα-ρα-κτήρ
Ψ ψ	psi	Ps ps	apse	ᾱ-ψίς
Ω ω	omega	O o	ocean	ᾱ-κε-α-νός

¹ For centuries only capital letters were used by the Greeks. Although the small letters that later came into use are less like the Latin-English, we can easily trace their development from the capitals. The difference between the two types is no greater than that between capitals and small letters in English.

² The words used as illustrations represent as faithfully as is possible in English the best usage of modern scholars. ³ Compare English *zed*.

From: H. L. Crosby and J. N. Schaeffer, *An Introduction to Greek* (Boston; Rockleigh, N.J.; Atlanta; Belmont, Calif.; and Dallas: Allyn and Bacon, Inc., 1928)

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Comprehensive resource on the Greek and Roman civilizations, including brief but detailed entries on historical individuals, mythological beings, geographical locations, objects, and events.

Levi, Peter. *Atlas of the Greek World*. New York: Facts on File Publications, 1984.

Chronicles the history and achievements of ancient Greek civilization, from the Minoan period to the Roman conquest; organized geographically, with many maps.

March, Jenny. *Cassell Dictionary of Classical Mythology*. London: Cassell, 1998. Dictionary of Greek and Roman mythology with quotations from ancient authors; includes references to classical texts and genealogies of the gods.

Osborne, Robin. *Archaic and Classical Greek Art*. Oxford: Oxford University Press, 1998.

A description of pottery, sculpture, and other arts of the Archaic and Classical periods and their social, political, and religious significance; a timeline charts the history of politics, culture, and the visual arts; many color photographs.

Pedley, John G. *Greek Art and Archaeology*. 2d ed. New York: Abrams, 1998.

Survey of Greek art and architecture, from the Bronze Age to the Hellenistic period, blending a detailed stylistic analysis of individual objects and sites with a more general discussion of political and social history; includes a glossary of artistic terms.

Pollitt, J. J. *The Art of Ancient Greece: Sources and Documents*. Cambridge: Cambridge University Press, 1990.

Quotations from primary sources in translation on artists, art, and architecture in Greek antiquity; focuses on the Archaic to Hellenistic periods, but includes reflections on the Bronze and Dark Ages.

Richter, Gisela Marie Augusta. *A Handbook of Greek Art*. 9th ed. New York: Da Capo Press, 1987.

Another survey of Greek art by a former curator in the Department of Greek and Roman Art at The Metropolitan Museum of Art.

Robertson, Martin. *A Shorter History of Greek Art*. Cambridge: Cambridge University Press, 1981.

Useful and succinct survey, abridged from the author's more comprehensive volume, *A History of Greek Art*, published in 1975.

Rolley, Claude. *Greek Bronzes*. London: Sotheby's Publications, 1986.

Comprehensive history of Greek bronze sculpture to the Hellenistic period.

Sacks, David. *Encyclopedia of the Ancient Greek World*. New York: Facts on File Publications, 1995.

General information on many subjects such as politics, mythology, geography, social practices, and art.

Woodford, Susan. *An Introduction to Greek Art*. Ithaca, N.Y.: Cornell University Press, 1986.

Uses a small number of works to illustrate themes in vase painting and sculpture of the Archaic and Classical periods.

Ancient Greek Life and Culture

Atchity, Kenneth J., ed. *The Classical Greek Reader*. Oxford: Oxford University Press, 1996.

Ancient Greek literature and thought presented in a modern, accessible manner.

Barnstone, Willis, trans. *Greek Lyric Poetry*. New York: Schocken Books, 1972. Collection of the lyric poetry of Greece from the eighth through sixth centuries B.C., in a smooth English translation

Fantham, Elaine, et al. *Women in the Classical World*. Oxford: Oxford University Press, 1994.

Explores the role of women in the ancient Greek and Roman worlds. Chapters focus on various periods and places, such as Archaic Greece, Classical Athens, and Sparta; contains side-by-side chronologies of Greek and Roman history.

Homer. *The Iliad*. Translated by Robert Fagles. New York: Penguin Books, 1990. *The Odyssey*. Translated by Robert Fagles. New York: Penguin Books, 1996.

These smooth and poetic translations, considered not literal by some, are eminently readable.

Mind and Body: Athletic Contests in Ancient Greece. Exh. cat. Athens: National Archaeological Museum, 1989.

Includes a series of essays on various athletic games and specific events in ancient Greece.

Vermeule, Emily. *Aspects of Death in Early Greek Art and Poetry*. Berkeley: University of California Press, 1979.

Uses archaeological evidence and ancient literature to illustrate early Greek beliefs and practices relating to death.

Greece from the Dark Ages to the Archaic Period

Boardman, John. *Athenian Black Figure Vases*. London: Thames and Hudson, 1998.

Detailed coverage of Athenian black-figure vase painting, with a chronological chart illustrating when various artists worked.

———. *Athenian Red Figure Vases: The Archaic Period*. London: Thames and Hudson, 1991.

Detailed history of red-figure vase painting of the Archaic period.

———. *Early Greek Vase Painting*. London: Thames and Hudson, 1998.

History of the evolution of Greek vase painting from the Dark Ages through the Archaic period. A chronological chart illustrates the development of the different styles.

———. *Greek Sculpture: The Archaic Period*. London: Thames and Hudson, 1985.

Covers freestanding and architectural sculpture of the Archaic period.

Osborne, Robin. *Greece in the Making, 1200–479 B.C.* New York: Routledge, 1996.

Detailed history of Greece from the Dark Ages through the Archaic period; emphasizes the use of archaeology and ancient literature to understand a period without recorded history.

Classical Greece

Ashmole, Bernard. *Architect and Sculptor in Classical Greece*. New York: New York University Press, 1972.

Focuses on the interaction between sculpture and architecture, with special reference to the Temple of Zeus at Olympia.

Boardman, John. *Athenian Red Figure Vases: The Classical Period*. London: Thames and Hudson, 1989.

History of red-figure vase painting of the Classical period.

———. *Greek Sculpture: The Classical Period*. London: Thames and Hudson, 1985.

Detailed, comprehensive history of freestanding and architectural sculpture of the early and high Classical periods; each chapter includes a historical overview.

———. *Greek Sculpture: The Late Classical Period*. London: Thames and Hudson, 1995.

Examines freestanding and architectural sculpture of the fourth century to the start of the Hellenistic period (323 B.C.).

———, and David Finn. *The Parthenon and Its Sculpture*. Austin: University of Texas Press, 1985.

Covers the Parthenon's architecture, sculptural program, and probable function in Classical Athenian society; contains dramatic black-and-white photographs by David Finn.

Buitron-Oliver, Diana. *The Greek Miracle: Classical Sculpture from the Dawn of Democracy, the Fifth Century B.C.* Exh. cat. Washington D.C.: National Gallery of Art, 1992.

Color photographs of fifth-century sculptural works from various museum collections accompanied by brief descriptions of the style and possible original use of each piece.

Connolly, Peter, and Hazel Dodge. *The Ancient City: Life in Classical Athens and Rome*. Oxford: Oxford University Press, 1998.

Comprehensive study of the everyday lives of people during the times these two cities flourished. Excellent illustrations, maps, diagrams, and reconstructed views.

Coulton, J. J. *Ancient Greek Architects at Work*. Ithaca, N.Y.: Cornell University Press, 1977.

Engaging presentation of Greek architecture as a series of problems and solutions; describes specific buildings as well as broader developments.

Pollitt, J. J. *Art and Experience in Classical Greece*. Cambridge: Cambridge University Press, 1972.

History of the stylistic development of art and architecture during the Classical period; analyzes specific works of art in relation to life and culture during the fifth century B.C.

What Life Was Like at the Dawn of Democracy: Classical Athens, 525–322 BC. Alexandria, Va.: Time-Life Books, 1997.

Uses true accounts of incidents in the lives of Athenians to illustrate everyday life in Classical Greece; contains essays on mythology and athletics, as well as a glossary of people and terms.

Metropolitan Museum of Art Publications

Greek Art of the Aegean Islands. Exh. cat. New York, 1979.

Photographs and brief stylistic descriptions of Aegean artworks from the Neolithic to the Classical period.

Mertens, Joan R. "Greek Bronzes in The Metropolitan Museum of Art."
The Metropolitan Museum of Art Bulletin 53, no. 2 (Fall 1985).

Photographs and brief descriptions of works in the Museum's collection, with an introduction outlining the history of Greek bronze statuary.

The Metropolitan Museum of Art: Greece and Rome. New York, 1987.

Key pieces from the Museum's Greek and Roman collections; includes an introduction by the curator of the Greek and Roman department and brief descriptions of each work.

von Bothmer, Dietrich. "Greek Vase Painting: An Introduction."
The Metropolitan Museum of Art Bulletin 31, no. 1 (Fall 1972).

Catalogue of some of the Museum's Greek vases with brief descriptions of each piece and an introductory essay outlining the history of Greek vase painting.

Resources for Students

Aesop's Fables. New York: Dover Publications, 1994.

Highly readable version of Aesop's moral lessons presented in entertaining stories about animals and others; illustrated by Pat Stewart.

d'Aulaire, Ingri, and Edgar Parin d'Aulaire. *Book of Greek Myths*. New York: Bantam, Doubleday Dell Publishing Group, 1962.

Energetically illustrated volume that clearly brings to life the myths of the ancient Greeks.

Evslin, Bernard. *Monsters of Mythology Series*. New York: Chelsea House, 1987–.

Each of the twenty-five volumes in this series tells the story of a different monster from Greek, Norse, and Celtic mythology.

Gibson, Michael. *Gods, Men, and Monsters from the Greek Myths*. New York: Peter Bedrick Books, 1977.

Children's illustrated guide to Greek mythology.

Korres, Manolis. *From Pentelikon to the Parthenon*. Athens: Melissa, 1995.

The story of a single stone's progress from the quarry to the Athenian akropolis. A delightful description of Greek building methods, illustrated with line drawings.

Macdonald, Fiona. *A Greek Temple*. New York: Peter Bedrick Books, 1992.

Illustrated explanation of the Parthenon's construction, decoration, and social significance.

Moulton, Carroll, ed. *Ancient Greece and Rome: An Encyclopedia for Students*. 4 vols. New York: Scribners, 1998.

A broad resource, with entries on historical figures and mythological beings, historical events and places.

Phillip, Neil. *The Adventures of Odysseus*. New York: Orchard Books, 1996.

Abridged, illustrated version of the *Odyssey*.

Schomp, Virginia. *The Ancient Greeks*. New York: Benchmark Books, 1996.

Historical survey of Greek civilization with sections devoted to mythology, philosophy, science, literature, art, and architecture.

For the Visually Impaired

Bird, Susan, Ian Jenkins, and Fabio Levi. *Second Sight of the Parthenon Frieze*. London: British Museum Press, 1998.

Braille images of the Parthenon frieze.

VIDEOGRAPHY

We advise all educators to preview these videos before integrating them into lesson plans. Only you can be the judge of what materials are best for your needs. You may elect to show all or parts of a given tape.

The Greek Temple. Crystal Productions, U.S., 1986 (54 min.)

An architecture and design tour of Greek temples. Charts the architectural and decorative styles of temples in Greece and Italy. Technical language/terminology may make comprehension of this video difficult for younger viewers.

Greek Vases in the British Museum. The British Museum, Great Britain, 1995 (30 min.)

Survey of the history of ancient Greek vases and ceramics, with an emphasis on style, shape, crafting techniques, and painted motifs. Suitable for all ages.

Life, Times, and Wonders of Athens and Ancient Greece: Great Cities of the Ancient World. Questar Video, Inc., U.S., 1995 (70 min.)

Survey of ancient Greek life, culture, and civic mythology in several cities, including Athens, Corinth, and Delphi. Ideal as an overview of ancient Greek culture for students of all ages.

Myth, Man & Metal: Bronze Sculpture of Ancient Greece & Rome. Institute for Mediterranean Studies, Cincinnati, Ohio, 1996 (28 min.)

Good survey of this ancient technology; includes a number of ancient Greek bronze statues preserved today.

The Western Tradition: Tape: Vol. 5—The Rise of Greek Civilization, Vol. 6—Greek Thought. Annenberg/CPB, U.S., 1989. (each vol. 30 min/each tape 2 vols.)

Survey covering the origins and development of Classical philosophy, art, religion, and the city-state. The lecture/documentary format is suitable for high school and undergraduate students.

Video Suppliers

Annenberg/CPB Project
P.O. Box 2345
South Burlington, VT 05407-2345
Tel. 800-532-7637

Crystal Productions
P.O. Box 2159
Glenview, IL 60025-6159
Tel. 800-255-8629

Metropolitan Museum of Art Retail Sales
1000 Fifth Avenue
New York, NY 10028
Tel. 212-570-3894 ext. 2927

Questar Video
P.O. Box 11345
Chicago, IL 60611
Tel. 800-544-8422

To Borrow or Rent Videotapes

Donnell Library Center
New York Public Library
20 West 53rd Street
New York, NY 10019
Tel. 212-621-0642

Pennsylvania State
University
Media & Technology
Support Services
1127 Fox Hill Road
University Park, PA
16803-1842
Tel. 800-826-0132

WEB RESOURCES

We encourage you to explore the World Wide Web for additional information. The Metropolitan Museum of Art's Web site address is <http://www.metmuseum.org>. Some Web sites devoted to Greek culture are:

General

Perseus Project: An Evolving Digital Library

<http://www.perseus.tufts.edu>

An important resource on the WWW for the study of ancient Greece. The site contains extensive textual and visual source material, including an overview of Archaic and Classical Greek history, primary texts, and thousands of images and descriptions of vases, coins, sculpture, buildings, and sites. Simple search function by keyword.

Argos: Limited Area Search of the Ancient and Medieval Internet

<http://argos.evansville.edu/>

A peer-reviewed, limited area search engine (LASE) covering the ancient and medieval worlds.

Institute for Mediterranean Studies

<http://www.studies.org>

This site offers books, videos, and audiotapes on mainly the ancient world. Its topics include the ancient Olympic games, the roles of women in ancient Greece, and archaeological sites.

Art and Archaeology

Perseus Project

<http://www.perseus.tufts.edu>

The Perseus Web site contains a massive library of art objects, archaeological sites, and buildings, with over 30,000 images. Search through architecture, site, coin, or vase catalogues, or by keyword.

Athletics and the Olympic Games

The Ancient Olympics

<http://www.perseus.tufts.edu/olympics/>

An exhibit on the ancient Olympics using the Perseus Project.

The Ancient Olympic Games Virtual Museum

<http://dev/ab.cs.dartmouth.edu/olympic/>

Extensive information on the Olympic games in antiquity.

Music

Ancient Greek Music

<http://www.oeaw.ac.at/kal/agm>

Listen to all published fragments of ancient Greek music containing more than a few scattered notes.

Ancient Greek Mythology

Perseus Project

<http://www.perseus.tufts.edu>

The Perseus site contains the most extensive mythological material on the Web. The following sites deal exclusively with mythology, often linking to pages on Perseus.

Encyclopedia Mythica

<http://pantheon.org/mythica/areas/greek/>

Extensive indices of mythological characters. Select a name to access information, with links to *Bulfinch's Mythology* online.

Classical Myth: The Ancient Sources

<http://web.uvic.ca/grs/bowman/myth/index.html>

Linking to Perseus, this site draws together ancient texts and images concerning the Olympian gods.

Longman Classical Mythology Online

<http://www.longman.awl.com/mythology/>

Myth summaries, related activities, links to Perseus texts and images, commentary, bibliographies, and a quiz for each chapter of Mark P. O. Morford and Robert J. Lenardon's *Classical Mythology*, 4th ed. (New York: Longman, 1991).

Classics Technology Center Curriculum Guides

<http://www.ablemedia.com/ctcweb/guide.html>

Curriculum guides using Perseus for the study of ancient Greek mythology, history, and literature.

